

The School Musician

MARCH • 1931



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Official Organ of the
National School Band and Orchestra Association

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Read on page 40 how Mr. Owens is helping to Make America Musical.

The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

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MARCH, 1931

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The Editor's Page

"—and I thought I'd die"

MAYBE you can remember the first piece you tried to play. Now that you've been at it for a while, what do you think is the last piece you ever want to hear? If you were assured that you had just twenty-four hours more of earthly life and you were given the opportunity to hear just one piece of music, what would you select?

Such was the question asked by *The Etude*, published in Philadelphia by the Theo. Presser Company, of a group of distinguished musicians. Some of the replies are quite unique. For example, John Philip Sousa wants to hear his own "Stars and Stripes Forever." We presume with emphasis on the "Forever." Billy Sunday, the evangelist, "The Sweet By and By," and Henry van Dyke wants an extensive program with Beethoven's "Heroica," "Abide with Me," "Lead Kindly Light," and Handel's Largo. That according to the *Literary Digest* would be equal to two funerals.

There is satirical suggestion in Mr. Lorado Taft's, the great sculptor, request for the "Fire Music" from "Die Walkure." We don't really see the necessity of starting the fire twenty-four hours ahead of time.

Beethoven seems to have a lot of death-bed admiration. William Lyon Phelps wants his "Ninth Symphony," Nicholas Longworth his Seventh, and Otis Skinner will take the Fifth. Cyrus H. K. Curtis leans to descriptive music. He chooses "Softly Now the Light of Day."

One feature of the answering should be disgusting to Tin Pan Alley. Not a single one of those questioned, whose selections have been revealed, have wanted jazz. Howard Thurston did say that he would be content with a phonograph record of "Old Man River," thus wandering somewhat from the straight and narrow paths of classical music. On the other hand even the crooning Rudy Vallee picks Rimsky-Korsakov's "Scheherazade" and even goes so far as to give this reason: "the beauty of the composition itself, the sweetness of so many parts of it, would make me feel less unhappy as I was preparing to leave this world."

Capitalize Your Opportunities

THERE are several school bands that are regarded as the top knotchers of the country, and that always score very high when they participate in state and national contests. And that is as it should be. In every field where units compete against each other, as in college football and big league baseball, there are always two or three in their respective groups that seem to have easy sailing over the rest. This should be, and we think is encouraging to runners-up. It gives them a mark to shoot at and the harder they try the nearer they come to that high mark.

So it is incumbent upon each and every band leader to utilize every facility at his command to make both himself and his band better—and better—and better. It does not seem right and proper; it does not seem just, that any band leader should be criticized for his efforts to improve his band and his direction. Yet there are some such criticisms. For example some of the winning bands have been mentioned as taking advice and counsel from highly successful directors outside of the school field. Every band leader is obligated to do all that he can for his organization, and if he does not do all that he can, he is falling short of his obligations.

On the other hand the director who does call in outside help shows by so doing his sincerity, his desire to progress and succeed, his conscientious interest in the success of his organization and his devotion to the real purpose of school music. He swallows his pride and opens the door to possible criticism from his own organization by admitting that he does not know it all and that there are good things to be had from the views of practices of others. The local band director who is afraid someone will find out what he does not, or did not know; who is afraid to enter a contest for fear the home town will find out that he is not the greatest band leader in the world and who withholds his cooperation in the way of constructive criticism to the Committee on International Affairs, striving as it is to handle the band contest business in a manner to improve it, is not the kind of a band director any band wants to have.

It is a regrettable fact that there are some bands to whom, because of their remote location, very little outside assistance is available. But it does not seem reasonable that because of this the boys and girls in other bands more advantageously located should suffer. It is up to each band director to do the best he can and to utilize every advantage that he has at his command. That is expected of each and every one of us in whatever line of endeavor he may be.

Nowadays the radio, phonograph records, instructive articles and interpretations in our official publication, our state clinics, supervisors' meetings, and summer courses all provide means for improvement, regardless of location. But with all that it may even be possible that further division of classification is necessary, and if band directors think they are unfairly treated or his band improperly classed, then each and every individual who has such a feeling should stand up for what he thinks to be his rights. Surely he will find a co-operative desire on the part of all concerned to correct whatever is wrong in the code.

EDITORIAL of the MONTH

(From "The Echoes" of Abraham Lincoln High School, Council Bluffs, Iowa; Melda Albert, Editor-in-Chief.)

SMILES

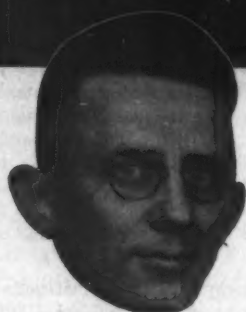
Hear ye! Hear ye! This means you! Want a bargain? Something for nothing? Smile and you will be rewarded. Just a few words of appreciation—a pat on the back—a friendly smile and you may make some one happy.

Have you ever noticed a student enter a school room in a disheartened manner? Throwing himself into a seat he glances at the clock—yes, he is on time. He opens a book, scowls, and dropping his head into his hand he turns the pages disgustedly.

Just then a fellow student comes by, gives him a slap on the back, and greets him with a cheerful, "Hello, Jack! How's the boy?" Immediately the world seems brighter. Even the clock, which had seemed to frown at him a few seconds before, now beams down at him.

Doesn't it sound easy? And the returns are great—why not try it for yourself? Just a smile will go a long way toward making others happy. Really, it's not at all hard.

Orchestra



*Indiana's Prize H. S. Orchestra, Hammond, State Champions 1927, '28, '29.
They placed second in the National at Lincoln last year.*

Which is the most important? Do You agree or disagree with this article

By Adam P. Lesinsky

THE question as to the relative merits, musically speaking, of the orchestra vs. the band (or the band vs. the orchestra) has long been a home of contention alike among professional musicians and the musical minded laity. Upon the advent and with the development of instrumental music in our schools it is not at all strange that we should hear various arguments as to which of these two organizations should be made the subject of our greatest efforts in that field.

One band enthusiast reminds us that the military appeal of his favorite musical unit must not be overlooked. The strutting drum major on parade, the flash of uniforms, and the rhythm of marching feet are means, he tells us, outside the realm of orchestral endeavor that do much to arouse adolescent effort and community interest. A second sets forth that the band is of superior value to the orchestra in fostering school spirit and promoting the necessary "pep" so essential in "putting things over" in both the athletic and academic lines. "What so endears his school to a student," he asks, "and spurs him on

as the brave blare of the band at a pep meeting or the triumphant burst with which the bandsmen greet the hard won victory of the football eleven?" In addition to the above arguments we often hear it said by those who are partial to the band that as a concert organization the modern symphonic band with its extensive and varied library of great music is unsurpassed.

Now on the other hand we find that those who think that the orchestra should be placed above the band are not less voluble. An orchestra, they say, more universally meets the needs of the school. Its music is a more fitting adjunct to the high school play or operetta. Indeed in the latter case, they point out, the more ambitious and better developed orchestra may add an almost professional like touch to the performance by furnishing the entire accompaniment. As added proof of the superiority of the orchestra over the band the orchestra advocates call our attention to the great number of symphony orchestras throughout the country in comparison with the smaller number of symphonic or con-

cert bands as a sort of exemplification of the survival of the fittest.

In further effort to make more convincing the validity of their stand they bring up the discussion of the concert music available for the two types of organizations. With a few exceptions, go on the orchestra logicians, all the greatest concert music for the band was originally written for orchestra and since not nearly all the great orchestral works have been arranged for band the band repertoire is, of necessity, much more limited than that of the orchestra. Moreover, continues the same line of argument, when a band plays Wagner's *Fire Scene* the *Fire Scene* is not being played by the instrumental combination for which Wagner conceived it. And anyhow, they usually conclude, what can compensate for the traditional beauty and effectiveness of the strings?

THUS the old battle goes merrily on. That the question has not been settled one way or another should be evidence to the unbiased mind that there is much truth in the arguments of each side. The military appeal of

vs Band

the band can not be denied. Likewise we must concede to the band its just honors for effectiveness as a concert organization. BUT the strings do have a beauty of their own and the orchestra is richer in its musical library. The art of accompaniment is not the exclusive prerogative of either organization. In the last year we have used our bands to accompany solo and duet numbers played on the various band instruments.

In addition to similarly accompanying soloists from their own ranks our orchestra has, in times past, accompanied our high school operettas of which the recent adaptation of Schubert's *Rosamunde* is a typical example. Last year in a joint concert with the Baltimore and Ohio Railroad Men's Glee Club of Baltimore, Maryland, our orchestral group furnished the accompaniments to a program of choral music which included such numbers as Franz Listz's arrangement of Franz Schubert's *The Omnipotence*. This year in a similar concert with different organizations accompaniments were played to selections from Haydn's *The Creation*, Handel's *The Messiah*, and Rossini's *Stabat Mater*. In other concerts of this year our orchestra has accompanied three piano concertos and the operatic aria, *My Heart at Thy Sweet Voice* from Saint-Saëns' *Samson and Delilah*. Feeling that our ventures in this field represent more or less an average cross section of high school endeavor the proposition may be substantiated, I believe, that in the art of accompanying the orchestra has a wider and more varied part than the band.

Let us pause long enough to take a

The Hoosier State proclaimed this Hammond High School Band her champions in 1930. At the National, at Flint, Michigan, the band held third place. Below, the H. H. S. string quartet. Left to right Florence Gindl, 1st violin; Josephine Schmuesser, 2nd violin; Harry Helton, 'cello; and Norman Stafford, viola.

brief view of the band and orchestra situation as it really exists. Despite the fact that adequate and authentic data for a most accurate deduction are not at hand, a hasty study of the matter reveals, I think, something of the following nature. In general, the high school orchestra is an older institution than the high school band. From my somewhat meager investigations I am led also to make the statement that in numerical notation the number of high school orchestras

would exceed the number of high school bands. In schools where instrumental music developed by chance (and that is the way it usually developed in its earlier days) orchestras seem to have come into existence with more frequency than bands due possibly to the fact that a willing pianist was to be numbered among those present.

TODAY in many small schools the same circumstances are to be found with the same results. The band, for the most part, put in its appearance at a little later stage in the evolution of school music and by its very nature necessitated a larger number of participants than many an orchestra had in its beginning. At present, bands, on the whole,—taken each by each—seem to be more fully instrumented than the orchestras.





The competition engendered by the national band contests over a period of some six years have helped, no doubt, to bring this about. It is to be hoped that like improvements will be effected in orchestra instrumentation by the national orchestra contests.

The readers of THE SCHOOL MUSICIAN are confronted with the questions and situations discussed in this

"A Bery of Beauties," that's what this Hammond H. S. Girls' Band might be called. They were last year's state champions in the girls' division. W. H. Diercks is the lucky director.

article. As people vitally interested in the development of instrumental music in the schools, what stand should we as directors take in this old argu-

ment of orchestras vs. bands or bands vs. orchestras? Does not each have its own special function? Is there not an even field for the two? Should we not then treat them as equal complements of the same musical angle and seek in our respective schools for our own particular bit of young America a fair and impartial promotion of both?

Contest Numbers on the Air, April 14

THE principal compositions scheduled to be played in the National Band Contest will be heard over the radio April 14. These compositions will be played by the Household Celebrities Symphony Orchestra under the direction of Adolphe Dumont.

The sponsors of the Household Celebrities Hour, which occurs each Tuesday night on the NBC Blue Network, had so many requests from bandmasters in different parts of the country that certain selections be played on the Household Celebrities hour, that they decided to make an evening of it, and are dedicating the entire program to the competitors in the National Contest.

The program will be heard at 8 o'clock Central Standard Time—9 o'clock Eastern Standard Time—over the following stations of the NBC:

New YorkWJZ
Springfield, Mass. ..WBZA
Boston, Mass.WBZ
Baltimore, Md.WBAL
Pittsburgh, Pa.KDKA
Detroit, Mich.WJR
Rochester, N. Y.WHAM
Chicago, Ill.WGN
Kansas City, Mo.WREN
St. Louis, Mo.KWK

The orchestra which will play these compositions is composed of the leading musicians of the Chicago Civic Opera Co. Orchestra, Chicago Symphony Orchestra, and the Ravinia Opera Co. Orchestra. Concert meister is Rudolph Mangold. Adolphe Dumont, who directs the Household Celebrities Orchestra, a Parisian by birth, is one of the best-known symphony orchestra conductors in the United States. He is famed principally as the pioneer of synchronized motion picture music, through which he is credited with bringing the sym-

phony orchestra into the theater. Following a long engagement as musical director of the Paramount Theaters in New York City, Mr. Dumont left that phase of symphony work to go into the work of directing symphony orchestras for radio broadcasting. The symphony orchestra now under his direction on the Household Celebrities Hour reflects not only the competence of the excellent musicians which Mr. Dumont has gathered about him, but also the wide knowledge and experience of the conductor himself.

All of the numbers which are to be played on the program had not been selected when The School Musician went to press, but 2,000 school bandmasters in the United States will receive complete information by mail concerning the numbers to be played, together with comments upon them by the conductor, Mr. Dumont.

How I Organized

Our Wood- wind Ensemble

By
Dale E. Gerster



AT Flint, Michigan, last May, the woodwind ensemble division interested me greatly; partly because I play the clarinet and saxophone and partly because of the wide variation in size, instrumentation and tone coloring displayed by the various groups. To me there is no form of musical organization more appealing in its effect except a symphony orchestra.

Our woodwind group is not a school organization, although it is composed of high school pupils, but it is supervised and directed by my clarinet teacher, Mr. Webster. It would perhaps come under the heading of a large ensemble as it consists of: eight clarinets, two alto saxophones, two flutes, two bassoons, one clarinet, one bass saxophone, and a tuba, a total of seventeen players. The tuba mentioned is used principally to give body to the bass section and usually doubles the bass saxophone part. Mr. Webster does all the arranging for the ensemble as a satisfactory effect cannot be obtained by using other music.

We play a wide variety of music, ranging from Annie Laurie, which by the way, makes a very beautiful number, to Pique Dame Overture by Suppe. In the latter piece the drum solo is played in octaves by the clarinets and is effective to say the least.

There is also a part arranged for first flute and two saxophones; the first saxophone being an octave below the flute and the second saxophone an octave below the first. Also numbered among the pieces we play are "The Coronation March" from LeProphete, and "In a Persian Market." This last piece has a highly oriental character when played by the ensemble, which would no doubt, be greatly augmented by the addition of an oboe or two; however proficient players on this instrument are lacking. We have also tried instrumental solos with accompaniment by the ensemble and have proved them successful.

Another type of ensemble which I have had the good fortune to play in is the clarinet quintet of the Winona Band and Orchestra School. This group played for preludes to several of the Chautauqua programs given in Winona. This type of organization practically forces the members to play their parts well as any let down is instantly noticed by an audience. It

thus creates a responsibility which a larger group cannot possibly do. Another advantage of the smaller ensemble is that music arranged especially for it can be readily obtained, thus doing away with the necessity of re-arranging the music to suit the instrumentation.

A word about the type of music played by the ensemble. You have no doubt noticed that among the pieces mentioned that are played by our ensemble there is no chamber music. Mr. Webster does not use this form of music and although he has never told me why, I can see at least two reasons myself. One is, that all, or nearly all, chamber music has a certain sameness about it that when two or three pieces are played causes it to become tiresome to both players and audience. If one becomes tired of it after hearing only a few pieces, think how tiresome it must be to rehearse them. Another reason is that most chamber music is not very difficult. When a person plays only that music which is within his ability to play after reading it through once or twice, he does not get very far in the realm of music and soon becomes disgusted with himself. Hence the conclusion: Select a piece which cannot be played immediately, work it up, and when you are through you will have accomplished something.



*Peter F. McCormick, Director, West
Technical High School Band.*

*Cleveland,
Ohio.*

Welcome Girls

By Peter F. McCormick

TEN years ago the high school girl who had the effrontery to play a band instrument or who aspired to "varsity" band membership was looked upon with suspicion, if not distrust. "Dire things" would befall the high school Miss who could so flagrantly disregard the ancient conventions to such an extent. Her beauty would be destroyed; no longer would she possess the coveted attri-

butes of charm and poise; her lips would become distorted; goitre would set in; she would fall down in her "regular school work" on account of this new interest; and she would be classed among the rude, coarse, and undesirable.

But all this, like so many other cherished traditions, has done a complete fadeout, and we find girls being accorded the same opportunity to develop their musical talents as the boys. And what a wealth has been uncovered! We find a complete

Ladies' Symphony Orchestra touring the country, wonderful girls' stage bands supplanting masculine organizations in the best theatres and feminine bands filling dance engagements successfully.

How many of the unfavorable prophecies have



*Mercedes Aussem,
Chief Drum
Swatter of
W. T. H. S.
She never fails.*

been fulfilled in the case of members of the West Tech Girls Band, who in its tenth year, can be judged from a direct statement made by Miss Julia F. Stahl, Dean of Girls in West Technical High School activities. "I have yet to discover," says Miss Stahl, "a single case of distortion of features due to playing upon a band instrument or, in fact, any other physical defect, either emphasized or induced by work in the band. Membership in the band does not rob the girls of any of the attributes that make for charm, poise, and attractiveness. On the contrary, the work affords the high school girl a wonderful opportunity for self-expression and for the development of musical ability and appreciation. Furthermore, it puts to practical use her spirit of loyalty, cooperation and enthusiasm."

The answer to the argument that the band will bring down the standings in school work is found in the

fact that in June, 1930, three of the first ten pupils in an enrollment of 4,000 were members of the instrumental music classes. One girl, Betty Freeman, who for six years was a member of band and orchestra, occupying the position of 1st chair clarinet in the girls' band and 1st chair violinist in the orchestra, received the highest average of any student who ever enrolled in West Technical High school.

The girls' band started with the placing of band and orchestra music on the regular high school curriculum and on the same plane with other technical subjects. A few persistent but courteous high school girls expressed the desire to be allowed to have "their own band," the same as the boys. There being no reason at hand why this should be denied, the band was started and was for some time the joke of West Technical High. But neither

ridicule nor other obstacles were sufficient to dampen the ardor of these future bands-women. When at last they felt ready to make their first appearance in assembly, the 50 young women who constituted the band felt a certain degree of satisfaction. They chose for their first publicly played number—a march with a prophetic name—"Success."

From this time on the band has grown in numbers and in ability to perform, until the Annual Concert on February 19, 1931, will present a symphonic band of 75 pieces, attractively attired, in natty black and white uniform of their own designing.

In its ten years' of activity the band has vied with the boys' organization in every possible sort of performance, including auditorium programs, church programs, Decoration Day parades, Entertainment for unfortunate groups found in the charitable institutions, and many other forms of Municipal activities.

Among the greatest thrills the band has had were the playing for the reception of Col. Lindberg, the National Air Races, the National Republican Convention, the National Superintendents' Convention, the National Music Convention and the International C. E. Convention. They have

played under the direction of Sousa, Santleman and Goldman, and have broadcast from the leading radio stations of Cleveland.

At football games they have cheerfully accepted the assignment of marching demonstrations regardless of weather conditions. How well they are able to march is disclosed by the fact that they won second place in the Floral Parade Free for-all Band Competition, August, 1930, sponsored by the Plain Dealer, being second only to the West Tech Boys' Band. Their drum major is recognized as the best in Greater Cleveland, having won the gold baton presented to her by the American Legion as winner of first place in the Free-for-all drum major competition in the Public Auditorium, 1930.

Perhaps the most remarkable experience of any of the graduates from this band was attained by Margaret Builder, a slender girl who as charter

member selected the biggest instrument in the band and who upon graduation immediately stepped into "big time" performance. Inside of three years the ladies' band to which she belonged played as

head-liner in the leading theatres of this country, of England and on the Continent.

As a souvenir she brought back a large book filled with press clippings setting forth the merits of the wonderful American girls' band. Others have been and are playing in professional organizations of similar character, and many members of the present or-

(Continued on page 26)

Ellen Orris got a big hand when she twirled the baton on the parade grounds at Flint, Mich., last year. And she deserved it.



A New Shrine

in Cleveland

for the

1931

Orchestra Contest

Main Portico of
Severance Hall.

WHAT will winning a first or second place in a state orchestra contest mean in 1931? You all know the sense of proud satisfaction and happiness which comes with the announcement that YOUR orchestra or band has placed at the top, in competition with others of your state, and can claim the distinction of being the best. But when then? Will the National be worth while? Will it justify the expense and effort involved?

You know your state and the pleasures to be found in traveling to the State University or some other place where music development is fostered and contests held. But the city where the national contest is staged may be outside of your range of acquaintance. The unknown is alluring, but after all, you are not quite sure that the tremendous effort required to travel a considerable distance will really bring a return to you.

Cleveland, where the 1931 National Orchestra Contest will be held, is a beautiful city of nearly a million people located on the shores of Lake Erie, flanked by lovely suburbs which bring the population of Greater Cleveland to a million and a quarter. It is a friendly city without the crowded turmoil that its population would suggest; a city of homes with the appellation "The Forest City." Spreading



By J. Leon Ruddick

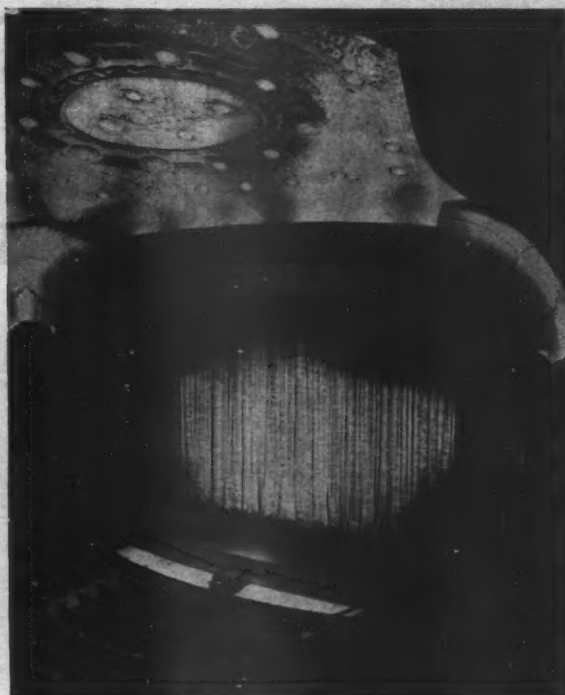
in fan-shape from the center, where the Union Terminal stands with its fifty-two storied tower, Cleveland holds much of interest to the visitor. Six miles east of the terminal, the traveler finds University Circle forming a hub for the most complete of the several educational centers of which Cleveland boasts. The Historical Museum, holding a record of Ohio's growth and development; beautiful John Hay High School, devoted to commercial education; Western Reserve University with its various colleges; Cleveland Museum of Art, with its treasures and finally Severance Hall, the recently dedicated home of the Cleveland Orchestra, all clustered about the Circle to contribute their particular share to the cultural and practical training of the thousands of students who frequent it.

The major portion of the Contest will be held in Severance Hall. What more could our school orchestras ask? The most beautiful and most complete symphony hall in the world today, a building costing, exclusive of the ground upon which it is built, two and one half million dollars, the gift of one of Cleveland's generous citizens. Of course there are three or four other buildings in the country devoted exclusively to the use of a symphony orchestra, but Cleveland's orchestra hall is the most recent and also the most finely appointed one in existence today.

The main auditorium seats eighteen hundred, planned so that each seat is perfectly located for the listener. The stage uses what is called "permanent seating" for the orchestra and yet can be adjusted to accommodate a ballet



Main Foyer of Severance Hall.



The Stage where the National Contest will be held.

or pageant, with the aid of an electrical lift device which submerges the orchestra as in the Bayreuth theater, placing the players completely out of sight of the audience. It is equipped with a lighting keyboard through which innumerable color combinations can be used on the stage, or thrown on the ceiling through the concealed "coves" carrying the lighting fixtures. This keyboard is movable and may be placed under the control of the conductor, as an additional instrument would be brought into the orchestra. Similarly, the movable organ console places the large pipe organ under the conductor's baton. The latest developments of science to lighting and acoustics have been provided.

There is a small hall seating four hundred, to be devoted to chamber music. What an ideal place for the ensemble and solo events being planned for this year's contest! The broadcasting room, admitting one hundred and twenty-five players will afford adequate space for the sight reading test. Much more eloquent pens than that of the writer have refused to attempt a description of the main foyer, with its eclipse of jasper pillars reaching from the first floor to balcony entrances. Nothing, however luxurious or utilitarian, has been omitted by the donor to make this a monument to orchestra music and to bring symphony in its most perfect completeness to the listener.

Severance Hall may not be large enough to accommodate the massed orchestras, should there be a large entry list, but Cleveland's Public Auditorium, seating twelve thousand in the main arena and three thousand in the adjoining music hall, with an immense stage between, will easily take care of thousands of musicians and listeners.

The Musical Arts Association operating the Cleveland Orchestra, the School of Education of Western Reserve University and the Public Schools of Cleveland are planning a royal welcome to the National Orchestra Contest of 1931. Work hard to win the privilege of playing in Severance Hall!

Ripley, Please Copy

Did you know that the word, cornet, means little horn and is adopted from the French language? The name, cornet, was formerly given to a reed instrument of the oboe class, but now the name is given to a brass instrument with a cup-shaped mouthpiece. This instrument has a very agreeable tone and is used extensively in bands, orchestras, and sometimes with an organ in church music. The cornet is intermediate in character between the French-horn and the bugle. Its characteristic feature is its three pistons,

which may be pressed down by the fingers singly or together, which greatly increases its compass. The first piston lowers the pitch by one tone, the second by one semi-tone, and the third by three semi-tones. Its range normally is from C¹ to C³. In brass bands it takes the soprano and contralto parts.

§

Mastering the Hard Ones

It's the Ponca City, Oklahoma, High School Band's turn now. Every year the band and orchestra alternate playing at the teachers' meeting. L. D.

Peters, the director, says that some of the fifteen numbers are the most difficult the band has ever played.

§

Some Promotions

Some of the members of the beginners' band have tooted themselves to positions in the advanced band at the Stockton, California, High School. These are Bill Harp, saxophone player, and Fred Lieginger, trumpet player. The beginners' band is working like nobody's business, and Mr. Billeci expects to try a few more of them in the first band.

For You!

The Saxophone

By Melville J. Webster



MR. WEBSTER

A VERY recent experience has focused my interest upon the saxophone. Not entirely upon any one member of the family, but upon the instrument as a family, and its relation to the band and orchestra, its possible effect upon either combination, and the possibilities of this instrument when used in all saxophone groups.

The experience mentioned was being sent to the Chicagoland Music Festival last August as leader, and soprano saxophonist of a sax sextette. The really novel part of the experience was that we won first place, against what I thought was very threatening competition. Some of the others were "good too" if you know what I mean. And plenty good.

The results of our trip were to say the least, far reaching. Naturally the first result was that we received much publicity in our own community, and many opportunities offered for our public appearance, with profit to ourselves aside from the publicity. However this will be discussed later, as I wish to direct your attention now to some of the ideas that this experience brought to light.

A Useful Instrument

WITHIN the past few years the saxophone has sprung from obscurity to a degree of popularity that surpasses all other instruments. Even today, after the first big wave of popularity that swept the country

has subsided, we still have the saxophone with us, and in great numbers. Although the time is past when every man, woman, and child in the country either had a saxophone, or wanted one, there is still a large demand for the instrument, and for the services of those that can play it.

It is useless to discuss the factors that go to make people like this instrument, but one factor that goes far towards making it more easily possible to present the saxophone to those of us who listen rather than play, is the utility it possesses. It is effective,

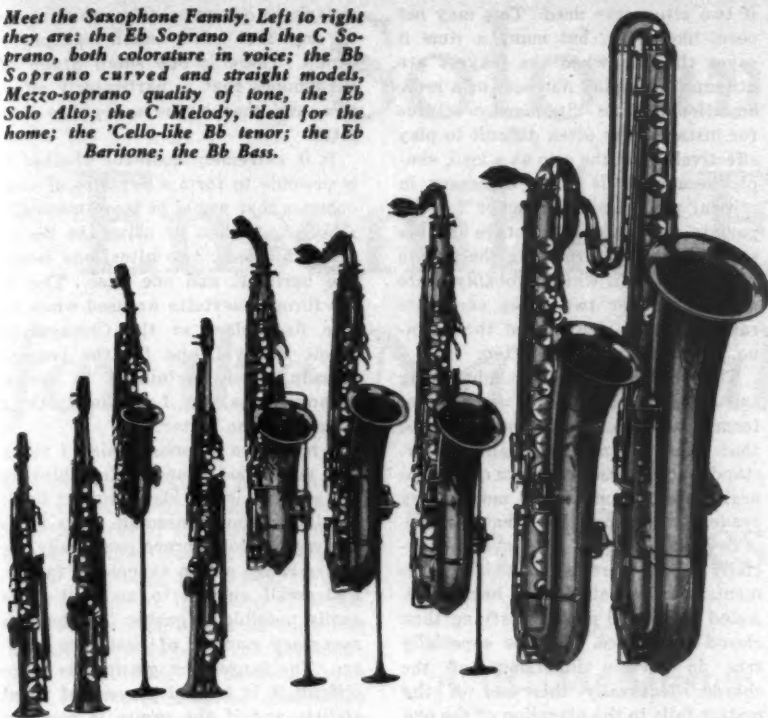
in varying numbers of course, in the concert band, the dance orchestra (America's favorite form of musical entertainment), in groups composed of saxophones only, and in ensembles of mixed instrumentation of reeds, and flutes. Besides this it is a big favorite as a solo instrument, when accompanied by piano, or any conventional group of other players.

A Bad Name

A GREAT deal of fun has been poked at the saxophone, particularly in print of a humorous nature, but why should the saxophone player care as long as the public likes saxophone music, and is willing to pay good money to hear it? These "wise-cracks" are but the aftermath of that period of a few years ago when much bad saxophone music was to be heard most anywhere. Then too when the "Jazz Band" first sprung into prominence, weird tones, whining effects, and in fact all outlandish sounds were the order of the day, but that has died out to the point where one might say it does not exist any more. The present trend in dance bands is more on the order of effects produced by novel arrangements, rather than by funny sounds. The day of the "faker" is also nearly over, and it is he who made most of the unpleasant effects, that listeners of more refined taste objected to.

Nowadays the popular dance band is composed of musicians who read the

Meet the Saxophone Family. Left to right they are: the Eb Soprano and the C Soprano, both colorature in voice; the Bb Soprano curved and straight models, Mezzo-soprano quality of tone, the Eb Solo Alto; the C Melody, ideal for the home; the 'Cello-like Bb tenor; the Eb Baritone; the Bb Bass.



separate parts of the special arrangements that the band uses, and if you should happen to observe them playing without music, do not jump to the conclusion that they are faking. It is more likely that they have memorized the parts from either a printed, or manuscript arrangement. The kind of stuff they play today precludes the possibility of much genuine faking. It may be bad news to some of the readers to know that many of the leading dance bands employ an arranger whose duty is to make special arrangements of desirable numbers, so that they may be particularly effective when played by that band. The individual ability of each player is considered and parts written that will present opportunity for them to make the very utmost out of their individual control of their instruments. If they learn these parts by memory, it is of course, not faking.

The Poor Soprano

I DOUBT if any member of the saxophone family has ever received more general condemnation than the soprano. It probably deserves a little of it since the most unearthly squawks, squeaks, and "goose notes" to say nothing of a generally "sour tone" are more easily produced on it, than any other member of the saxophone family. This does not mean that a genuinely good sweet tone cannot be pro-

duced upon it, because it can and frequently is. No doubt the fact that the voice of the soprano is so much higher accounts for the offensive quality of the noises it gives forth when in the hands of a beginner, or one who purposely brings out the bad side of its character.

It has been my personal experience that the greatest fault with the soprano saxophone is the difficulty one has in finding one that can be played upon in good tune. A few years ago the soprano was extensively used in two, and three part harmony in the better dance bands, but it has been a long time since I have heard this myself. I cannot help thinking that perhaps the tuning trouble the players had, went far toward causing the majority of them to discontinue the use of the soprano. I am not a dance man myself, and have to rely upon those of my friends who are, for authentic information on this angle of the question, and they tell me "It isn't being done" so much any more. With all this information at hand, I am compelled to guess a little at this point, and my guess is that poor tuning must have been largely responsible for the soprano falling into disuse.

The experience with poor tuning that I mentioned having myself, took the form of being unable to find a soprano that was not terribly sharp on

all notes above, and including A, the first ledger line above the staff. During the past ten or eleven years, I have used four different sopranos and have had this same trouble with all of them excepting the one I now use. There was one other annoying fault the first three possessed. I could not produce any note higher than D above the staff with any degree of certainty at all, unless I fitted a mouthpiece and reed that spoiled the quality of tone I was trying to produce on the lower notes. A reed that enabled me to get high F was far too strident and penetrating on the rest of the scale.

My first two sopranos were the curved model, of which I can say little good. The position of the hands was uncomfortable, and the bell being somewhat close to the right hand, my fingers which are rather long, were forever getting tangled up with the bell keys, and mechanism. The straight soprano is to my notion much superior to the curved model, both musically and mechanically.

The possible future of the soprano saxophone has been the subject of considerable discussion recently. In view of the fact, as mentioned above, that there seems to be a tendency to discontinue the use of it in dance bands, some think it will eventually fall entirely into disuse.

I cannot say just what the future holds for this little instrument, but I do know what I hope will happen. That is that manufacturers will make further improvements in the musical qualities, and players will continue to use it extensively. While it is true that the soprano is frequently played most abominably, it is not a difficult matter to develop a sweet and truly pleasing quality of tone upon it. It is only logical that should the demand for soprano sax players increase,

There have been many diversions of form, but once a "Sax" always a "Sax."



there will spring up performers who will be able to deliver the best qualities the instrument possesses.

In the Band

DOUBTLESS many will think some of my ideas (or perhaps all of them) concerning the place of the saxophone in the band, as being very peculiar. The first saxophone that I would like to see used in the concert band would be the bass. I have no end of respect for the bass saxophone, and do not think its utmost possibilities have ever been discovered. I would put it in even very small bands, but the rest of the family are not advisable until the band is quite large. Say sixty, or sixty-five members. Then I would put in a quartette of saxophones, in addition to the bass. They would be soprano, alto, tenor, and baritone.

The reader understands of course, that this is simply my own individual idea of how to use saxophones effectively, and am not laying this down as a fact, but more as an extremely interesting theory. You may or may not agree with me.

The arrangements of the parts should then be made in such a manner that when it was desirable to feature the saxophone section of the band, there would be available, the five instruments of the family that embrace practically the entire range of the saxophone group. At least enough range of pitch would be available to enable the arranger to put in some wonderful harmonic effects. Many interested music lovers favor the use of two altos in preference to one alto and the soprano. Just why I do not agree with them will be apparent when I explain my ideas on saxophone groups, and I believe the best way to make the saxophone effective in the band, is to consider it as a group, making a section of them in a group as a part of the band.

Saxophone Groups

SAXOPHONES as a group can scarcely be considered very effective when less than four are used. Trios seem to lack something vital that cannot be supplied, unless perhaps a piano accompaniment is added. This naturally takes the ensemble out of the all saxophone group.

Let us then consider the quartette. I am going to tell you why I favor the soprano in preference to the practice of using two altos. This applies to saxophones in the band as well as in small groups of saxophones only.

First, by using the soprano in a quartette, the group as a whole has a range of five diatonic intervals more on the higher end, than it would have

if two altos were used. This may not seem like much, but many a time it saves the day when the players are attempting to play numbers of a more ambitious nature. Standard overtures for instance, are often difficult to play effectively with the alto as a lead, simply because it is often necessary in critical places in the number for the part to be dropped an octave for the sole purpose of permitting the alto to play a figure in which probably there are but one or two notes above its range. This is also true of the soprano, but by no means so often.

The second reason for advocating the soprano necessitates the use of terms used in harmony, and it may be that some will not thoroughly understand, but as these terms are quite generally used, I am certain most of my readers will know just what I mean.

In a small group of players, especially when there is no bass instrument, what is called open harmonies, sound fuller and more satisfying than closed harmonies. This is especially true in certain inversions of the chords. Naturally this end of the matter falls to the attention of the one who makes the arrangements, but if you are using a soprano, you have given the arranger a little better chance for introducing plenty of open harmony than if you favored the use of the alto for lead in your small group of saxophones. This is because the soprano is a fifth higher in pitch than the alto, and it is thus easier to spread out the chords, without so closely approaching the extreme limits of pitch of the instruments.

As an example, let us suppose you wanted to write an open chord in which the melody lying in the highest voice, should be B \flat (concert) above the staff. With two altos this could not be done, since the highest note on the alto in concert A \flat is above the staff, one note too low. On the soprano this would be C above the staff, which is very easily produced, even by the rankest amateur. In this case, if two altos were used, the arranger has to drop the melody an octave, which in turn compels him to lower the part of the second alto, or permit it to sound above the melody, which is generally inadvisable. This will bring a closed harmony, in either case, instead of an open one, which would be more desirable. Perhaps not in every case, but in a great majority of cases.

The Sextette

SO much for the general aspect of the small group of saxophones. While the remarks made in the preceding two paragraphs were intended to be addressed particularly to the

saxophone quartette, they really apply to any sort of a small saxophone group. There is one small group of saxophones that is particularly effective, and that is the saxophone sextette.

It is extremely doubtful whether it is possible to form a sextette of saxophones that would be more musically satisfactory than by using the B \flat soprano for lead, two altos, one tenor, one baritone, and one bass. This is the form of sextette we used when we won first place at the Chicagoland Music Festival, and for the reasons already given pertaining to range, arrangements, etc., I personally think it could be no better.

I have two reasons, which I think are very good reasons, for thinking the sextette is the ideal number for a small saxophone ensemble. First, it is big enough to embrace practically the entire range of the saxophone family, and small enough to make it more easily possible to gather together the necessary number of proficient players. The larger the group, the more difficult it is to find players of equal ability, and if the group is confined to a number that makes it less difficult to find really good performers, the ensemble will be just that much better in point of musical excellence.

Octettes

SEVERAL years ago, for a short while, I was a member of a saxophone octette. There is no doubt as to the effectiveness of this form of saxophone group. It certainly sounded much like a band in its fullness and complete harmonic effectiveness. With this group we also used a trap drummer, which made the ensemble even more like a band than if the saxophones only were used. The instruments in this ensemble were B \flat soprano, three altos, two tenors, one baritone, and one bass saxophone. The arrangements used were some published numbers we were fortunate enough to get hold of, but as they were so few, and as the octette was formed for the express purpose of filling several engagements, and it was known that it was to be abandoned after the engagements were played, no attempt was made to get any special arrangements for the group. However, the effects produced were of such a nature to impress the listener very favorably with the possibilities of the saxophone octette.

Large Saxophone Groups

SINCE the saxophone quartette, sextette, and octette proves to be in each case, a very effective musical unit, it is but natural to suppose that

(Continued on page 41)

Solo and Ensemble Events for the National Contest

SOLO events at the 1931 National contests will be held under the auspices of the National School Band and Orchestra Association, which is giving the prizes, through authorization of its Board of Directors, and will be conducted according to rules formulated by its president, A. R. McAllister. The following rules have been adopted by the Association for the current year. To enter the contest a soloist must

1. Be a member of the National School Band and Orchestra Association.

2. Be a member of a band or orchestra which has competed in a sectional or a state contest in 1931.

3. Have qualified under all rules for the National contest.

4. Be a winner of first place on his instrument in his state. (Exception: Soloists who are members of the host band are eligible whether or not they are state winners, in those events in which state winners participate.) There may be a preliminary contest for soloists from states in which there were no solo contests, or none in a particular instrument.

Contests will be held on the following instruments at Tulsa:

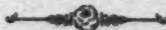
Piccolo	Saxophone
Flute	Group I—
Bassoon	Soprano
Oboe	Mezzo - Soprano
English Horn	Alto
E \flat Clarinet	Saxophone
B \flat Clarinet	Group II—
Alto Clarinet	Tenor
Bass Clarinet	Baritone
Cornet, Trumpet	Bass
Fluegel Horn	Marimba - Xylophone
French Horn	Snare Drum
Trombone	
Baritone	
Bass	

All solos will be played with piano accompaniment, and competent pian-

The Rules

By

A. R. McAllister
President



ists will be furnished by the local committee where it is not convenient for a soloist to have his own accompanist.

Solos should be limited to five (5) minutes in length, and performer will be penalized one point for each minute or fraction thereof over six (6) minutes.

No soloist will be permitted to play the same solo which he has played in a previous National contest.

No soloist may participate in more than one solo event, but may play in one ensemble event in addition to one solo event.

The time of the solo contest will be announced by the local committee, and will be set so as not to interfere with the band contest.

A gold medal will be awarded by the National School Band Association to the winner of the first place on each instrument, a silver to second, and a bronze to third.

It has been decided to include the following instruments in the solo contest, same to be played in connection with the National Orchestra Contest at Cleveland:

Violin
Viola
Cello
String bass
Harp
Piano

Points On Which Solos Will Be Judged

Selection: Consideration will be given to the grade of the number selected, its appropriateness and if the number is one which justifies the study required and is worthy to remain in the soloists' repertoire. 25 points.

Interpretation: Interpretation consists of the soloist's ideas of how a number should be played as to phrasing, tempo, expression, etc. The judges will decide whether those ideas make a musical and artistic performance, or otherwise. 25 points.

Tone Quality: The correct, most approved and most musical tone will be expected from the instrument judged by the standards for that instrument. 25 points.

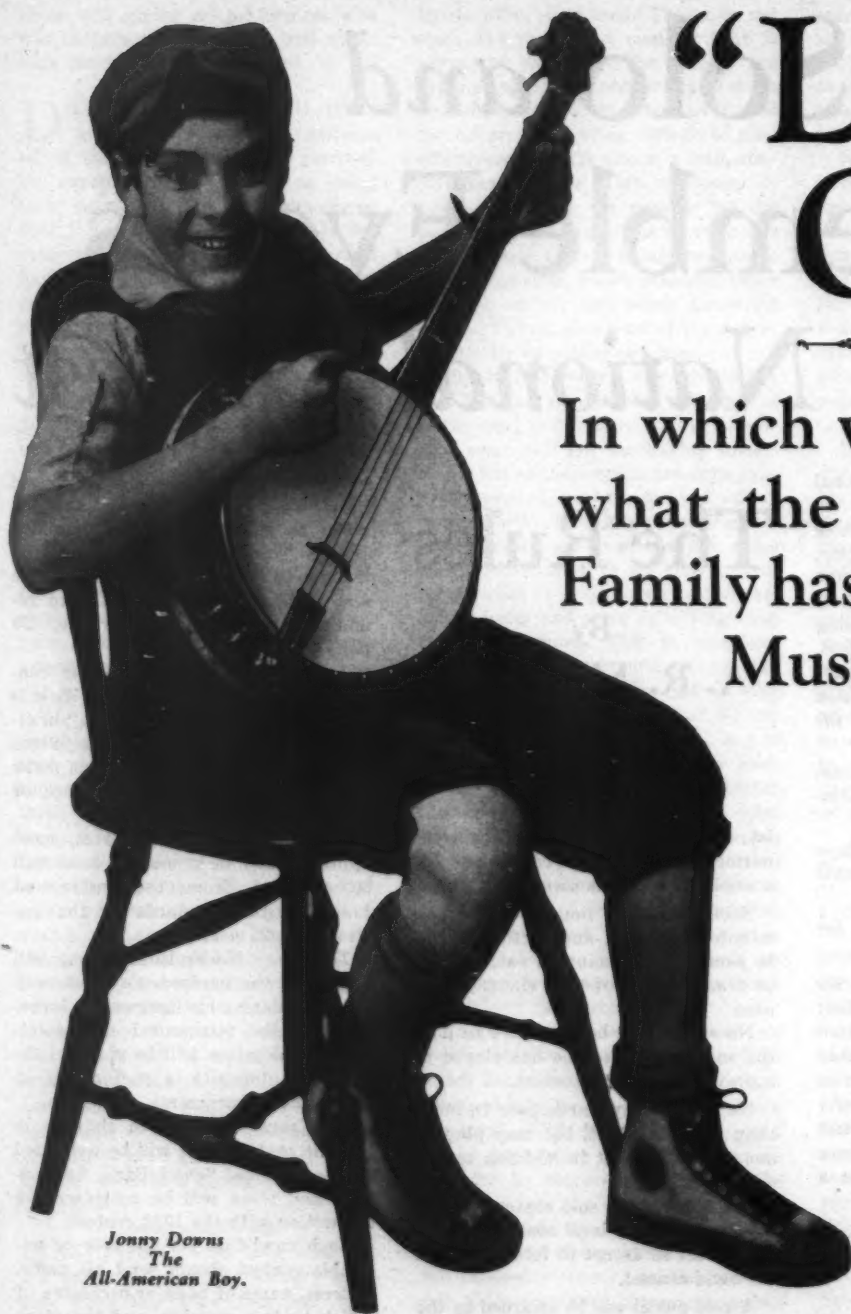
Technic: Under this heading will be judged the performer's proficiency in manipulating his instrument, largely from the mechanical standpoint, and consideration will be given to the difference difficulty in performing on the various instruments. 25 points.

Any suggestions as to changes in the solo contest rules will be welcomed by the National School Band Association, and these will be considered in connection with the 1932 contest.

Each candidate for the solo or ensemble contest should send his name, address, name of band or orchestra of which he is a member, and the place won in his state contest, together with the name of the official in charge of the contest to Mr. A. R. McAllister, president of the National School Band and Orchestra Association, 905 Second Avenue, Joliet, Illinois, at least ten days before date of the National contest. Do not send this information to the New York office or to the local chairman.

Further information regarding the solo contests, and a list of suggested solos, may be secured by writing A. R. McAllister.

(Continued on page 33)



Jonny Downs
The
All-American Boy.

"Let's GO"

In which we find out
what the Mandolin
Family has for School
Music Students

By
Lloyd
Loar

IT is obvious that with the tuning, pitch, and left-hand fingering the same for the mandolin family as for the violin family, music written for the violin family can be played on the corresponding instruments of the mandolin family without change. It is true that the effect is not the same, because of the difference in tone of the two types of instruments and also the different methods of tone production. But aside from the difference in right-hand technic and this difference in tone-color and classification of tone (a pizzicato tone that sustains

appreciably or a tremoloed tone for the mandolin as contrasted with a smoothly sustained tone for the violin) the production of any certain music by either type of instrument is the same. Putting it another way, their left-hand technic is the same, and melodically, harmonically, and rhythmically selections played on either have the same identity.

Music published for the mandolin family uses the same notation for the first and second violin. It has been customary however for the mandola, mando-cello, and mando-bass to use

a variation of the treble clef instead of the alto, tenor, and bass clefs as for the viola, violoncello, and double-bass. For the mandola this variation consists of a treble of G-clef sign with a heavy line drawn transversely through it. This clef sign signifies that all the notes of the scale are found at the same location on the staff as for the regular treble clef but that they are to be played so they sound an octave lower. Thus middle-C, which is found on the first added line below the staff in the treble clef as used by the mandolin and the vio-

lin, is found in the third space from the bottom on the mandola clef. In the alto clef used by the viola this same C is found on the middle line, just one space removed from where it is found on the mandola clef. This method of writing mandola music developed to make it easier for mandolin players to add the mandola to their instrument repertoire, and to make it possible for mandola players to have access to a considerable amount of solo material without the necessity of learning to read another clef—as would have been the case if the alto clef had been used. A fairly well advanced mandola player should be able to read the alto clef, however, just as an advanced violist must be able to read the treble clef. This simplified reading of music was planned for the beginner rather than the experienced player.

THE mando-cello and the mandobass use an adaptation of the treble clef sign with two bars across it, showing that the notes are found on the same lines and spaces as on the treble clef but are to be played so they sound two octaves lower than with the regular treble clef. This puts middle-C on the second added ledger line above the staff. Likewise the advanced players of these instruments should be familiar with the tenor clef and the bass or F-clef, just as the advanced 'cellist or double-bass player should be able to read the treble clef.

The chief advantage of the mandolin family is the ease with which students can learn to play upon them.

All of its instruments are held in the most natural position possible, the position of the arms and hands is easy and comfortable the first time tried, and it is easier to assume a correct playing position and keep all the muscles relaxed, with the possible exception of those of the right hand and arm, than it is to not do so. It is not at all exceptional for an ordinarily quick student to be able to correctly play a simple tune on the mandolin by the third to the fifth lesson, and with any other instrument such rapid initial progress would be decidedly exceptional. If we consider musical instrument study in the Public Schools as primarily educational, for the purpose of contributing to the physical, mental, and spiritual development and discipline of students, it should be obvious that as many students as possible should be able to take advantage of what it offers. And if an important item of this offering is the appreciation of music that comes only from the understanding of it brought by the ability to produce it one's self, then the mandolin family should have a great deal to offer any program of musical education that is planned for young students. For anyone who can learn to read, write, and do simple problems in arithmetic can learn to play reasonably well upon one of the instruments of the mandolin family, and anyone cannot learn to play reasonably well upon any of the standard instruments with the same qualifications. Which means that many students who are unable to make satisfactory progress on the standard

instruments and secure a reasonably usable amount of appreciation value in that way, can make enough progress in self-performed music by way of the mandolin family to give them a desirable share of this same valuable ability to appreciate music.

PROBABLY the greatest value of the mandolin family in public school music education would be found in considering them as preparatory to the bowed instruments. Playing the violin is a rather complicated performance. It seems especially so to the young student who is attempting it for the first time. No matter how well-planned his instruction may be nor how considerate of his inexperience, it still must ask him to do several things simultaneously that he is unable to do singly. He is reading the notes as written on the staff, connecting them with an approximate spot the fingerboard upon which he must put a certain finger so it will control a certain string, he is manipulating his bow-arm so that the bow will be drawn across this string from the time his left-hand finger controls it until the time value of the note indicated by its form on the staff has elapsed, he is endeavoring to hold the violin and bow in the manner he has been told is correct, he is trying to place each note in its proper place in the rhythm pattern indicated by the notation, and he is listening to the note played to see if it is in tune and alert to correct its pitch if it is not. If he has had no previous experience

(Continued on page 45)

*Fretted Instrument Club of Milton Roberts Jr. High School of Medford, Mass.
Under the direction of Mrs. Edith S. Savage of Somerville, Mass.*

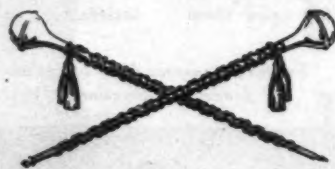




The Latest Thing in Twirling



By
Lawrance Hammond



IT was about six weeks before the convention that the corps gave me the job as drum major. I had never acted as drum major before and had never thought of being one. The corps was going to its first convention and there was a lot of work to be done, especially in drilling, and the only time we had for it was at night. It was very hard to see the baton to distinguish the different signals. I had read of lighted batons with a light on one end or a torch on both ends, so I made a temporary makeshift affair with a light on one end. We did our drilling at night and got by O. K. at the convention. It was there I had my first opportunity to see some real *twirling*. It interested me very much and I could see that it helped greatly to put a corps over

with the public. You know, we are all anxious to see our own corps very popular, so I decided then and there to learn twirling.

First I got a book about twirling, and with study and practice developed the rudiments of twirling. Then I took a lesson to get some of the finer movements that were not in the book, and since then have developed a few of my own.

I do most all my practicing in my living room. Once in a while I get out in the yard and practice the high throw, but all the other movements can be done in the house and with not a great deal of room. I push a couple of chairs aside and have a space about 5 by 7 feet cleared. My ceiling is nine feet high, but I have practiced in a

room with a 7-foot ceiling. I have eighteen different movements and all can be done in the house except the high throw. I use a special baton for inside practice. If I did not, the furniture would no doubt be ruined. I believe we all drop the baton once in a while, especially when learning. You can readily see what effect a beginner's practice would have on a good set of furniture. For this reason I have perfected a special baton for indoor practice.

My first practice baton was of brass tubing with a sponge rubber ball on each end, but it was much lighter than the all metal one and difficult to keep it in the right position even though one ball was painted a different color.

My next stunt was to take a hollow

(Continued on page 24)

How to Play the Contest Numbers

"Pique Dame" Overture

By SUPPE

Test number (Class "A" Bands) selected for third annual Minnesota State band contest to be held in June.

Practical Advice and Pointers on the Technique, Rhythm and Phrasing.

By ARTHUR H. RACKETT

AS the "Pique Dame" Overture is to be the principle test number in class "A" I wish to call special attention of the cornet (trumpet) clarinet and drum sections to the first fifty measures (bars) of the "Allo Con fuoco" movement. The correct playing of these fifty measures (bars) will be the acid test in playing the overture. Many bands fall down on these fifty measures of the "Overture," especially the cornets, clarinets, and snare drum. Their technique is bad and their phrasing wrong.

The "Pique Dame" Overture by Suppe is one of the finest examples of rhythm ever written. Rhythm usually follows some pattern which is repeated with more or less variation through an entire movement or composition. It is distinct from melodic or harmonic progression, and can be vividly shown on such an instrument, as the drum, and it can be written on a single line without reference to pitch. Rhythm is usually based upon a fundamental series of pulsations that can be expressed within the limits of three or four or nine beats. Time may be expressed by the regular swing of a baton; rhythm embellishes this baton pulsation, and usually coincides with it in accentuation, except in a syncopated rhythm.

Analysis of the "Allo Con fuoco" movement of "Pique Dame" Overture. Bear in mind, this movement should be played as marked up; very fast, with fire energy and passion. Allo, though slower than Presto; it usually indicates a high rate of speed. Not less than (.138). The cornets, baritone and reed have the opening bars of the "Allo con fuoco" movement. On the nineteenth bar they are alone with this rhythm obbligato for twelve bars, then the snare drum takes over the rhythm obbligato in a four bar drum solo that

fades away into the melodic theme that the clarinets take over. Throughout the "Allo con fuoco" movement the cornets (trumpets) dominate the rhythm. The cornets and clarinets have a combination of double and single tonguing in unison that must be like a machine.

The majority of cornet (trumpet) players attempt triple tonguing in this movement where the double and single tonguing should be used, consequently the results are not satisfactory. The opening double and single notes of the Allo, the attack should be positive and distinct like the crack of a pistol, making a perfect double and single tongue rhythm, double forty.

Correct breathing and phrasing by the cornets and clarinets in this movement is most important. Breathe without breaking the rhythm on the second beat of the fourth measure, or the 5th, 6th, 7th or 8th measure, which ever is most convenient. Be sure and not breathe in the 27-8-9 and 30th bars, and when the first cornets and clarinets drop down to low "F" be careful that the rhythm and time is machine like right into drum solo.

Now comes the famous four bars drum solo which has caused so much discussion among drummers and leaders. (Incompetents in rudimental snare drumming only). I wish to draw your special attention to the first bar of the solo. It is written (Modern) with two five stroke rolls, the next three bars are written (old style) musical short-hand with tr. (trillo) marks. Meaning the same thing, a five stroke roll. All through the drum part you will notice the tr. (trillo) marks. This is musical shorthand for close roll on snare drum. The five stroke roll drum solo must be beat from hand to hand.

The last of a series of interpretations by leading authorities. They will help you win.

Under no circumstances use a seven stroke roll or the three or four stroke rough in this four bar drum solo. The first beats in the drum solo must be sure fire, positive and distinct without any change in time or rhythm with a nice diminuendo in the last two bars leading into the theme for reeds. (For a full drum analysis of "Pique Dame" Overture see July, 1930, issue of the "Bandmaster".)

This dainty bird like theme that the reeds play, there must not be any variation in the time when playing soft or loud. Crescendo's, diminuendo's, forzando's, trillo's (shakes) graces, etc., must be played without changing the machine like time and rhythm. The first bar you will notice has a triplet and grace note. (A triplet is the use of three notes where two are expected.) In this particular movement I find most clarinet players play two sixteenth and one eighth notes for the triplet with the accent on the eighth note. This is wrong phrasing and does not sound smooth. The triplet, the first note should be accented, lightly, making a graceful swing of the three slurred notes, without any accent on the third note.

The grace note acciaccatura (short appoggiatura), in the same bar and all through the movement, is played as short as possible, and practically does not rob any time from the value of the principle note, which in this case receives the accent. This short grace note is what they call a "crushed note" and when played in fast time should be struck simultaneously with the principle note (to which they are tied by a slur) and instantly released. In the forty-seventh and eighth bars the solo clarinet has a short shake. Be sure and start these shakes (trillos)

(Continued on page 32)



Edward MacDowell's

"Les Orientals"



By

Theodora Troendle

OUR own Edward MacDowell has written many very beautiful and singularly effective and imaginative compositions which do not receive the attention from pianists and students that they should. Every young student knows the "Woodland Sketches," the "Concert Etude," "Sea Pieces," etc., but there are many more charming compositions, that are too seldom heard.

Piano students and teachers are too prone to take the path of least resistance and to continually play and teach the same hackneyed and obvious repertoire, while a little diligent research would reward them with many delightful sojourns into that fascinating land of musical exploration.

There are three compositions of MacDowell entitled "Les Orientales" which include "Clair de Lune," "Dans le Hamac," and "Dance Andalouse" (By the Light of the Moon, In the Hammock, and Andalusian Dance), which are much neglected by music students. It is lamentable that they are, for they are within the technical and musical grasp of the average good student and are a delightful source of imaginative and rhythmic inspiration.

In the first of these the only tempo indication is "languido, flebile," meaning languid, plaintive; but don't drag

the tempo; the rhythm must pulsate and yet be most elastic.

The grace notes which ornament the first section must be clear and flute-like. They are anything but an embellishment if played heavily or sloppily. At the double bar both melody and rhythm change. Pick up the tempo slightly. This entire section should have a little more motion, increasing gradually until the climax is reached, which is indicated by the fortissimo measure, from then on gradually back to the original tempo so that section 2 melts into the return of the theme without a perceptible break. The eighth measure from the end is a technical pitfall if not adequately prepared. The last five measures must be played with consummate delicacy and clarity.

The second piece is also one in which subtle rhythmic effects are most important for its interpretive success. Though the piece is marked 6/8 time, the rhythm is obviously 2 to a measure, which portrays the lazy motion of the hammock in which "Sara—beautiful and indolent—swings herself."

Be sure to translate the little poems from the French at the head of each piece as they are indicative of the mood of the composer. Technically, this piece is quite difficult as the rapid figure in the right hand must have

the clarity of a flute and that will take much patience and industry. But as similar figures are often found in piano compositions, the mastery of such will prove a valuable addition to your pianistic accomplishments. This piece is full of rhythmic difficulties.

In measures 24 and 26, 27 and 28, be sure that your rhythm remains unhurried. I am continually emphasizing rhythm. It is the soul of music and the most grievous rhythmic faults are the common offenses of the student and amateur. The melody must remain simple and vibrant throughout with no exaggerated emphasis anywhere.

The last piece of the collection will probably be the most popular and graceful of the three. It will call for the clearest and crispest of staccato work as well as legato runs of impeccable smoothness. This is a little dance, primitive in its appeal, full of sudden dynamic changes with an almost savage rhythmic beat as of tom-toms in a tribal dance. The chromatic left hand runs will cause trouble to even the experienced but by teaching them separately and practicing them slowly and diligently they should "iron out" satisfactorily. I know you will find these charming little compositions musically remunerative of the time and diligence that you may expend in their behalf.

Their Pictures are on the
Next Page

Saranac Lake High School Band
Saranac Lake, New York

THIS organization is really the outgrowth of a boys' band organized some years ago by public spirited townsmen. In September, 1929, the board of governors resigned their sponsorship in favor of a strictly high school band organization.

Last year after hurried preparations, following a last minute decision to enter the contest, the band won first place and the silver cup at Plattsburg. They were also awarded the cup offered for general excellence. This achievement spurred the contestants to enter the state contest at Syracuse which took place just five days later, and again the Saranac Lake Band carried off first honors. The band is composed of thirty-two boys and girls from junior high school of Class B rating. Mr. William J. Watkins, the director, is highly regarded for his success. One of the prize possessions of the band is a motto autographed by Sir Thomas Lipton on the occasion of that gentleman's visit to the city.

Amarillo High School Band
Amarillo, Texas

BEING the largest state in the union, Texas finds it necessary to divide itself into three parts for its annual contests. There are the East Texas Contest, West Texas Contest, and the Panhandle Contest. The first two are held in concert with the Chamber of Commerce Conventions which do not take place until June. This is because the Conventions need hands to pep them up, and they are glad to take advantage of this means. For that reason, however, the winners become eligible to the National Band Contest after it is all over.

The Panhandle Contest is in conjunction with the Panhandle Music Festival which takes place late in March or early in April. Two years ago this contest was given recognition as the state contest. This year also the Panhandle Contest will be the only accredited one for the state.

Last year the Amarillo Senior High School Band, under the direction of Oscar Wise, took the blue ribbon in Class A. The Amarillo Orchestra also won first place in Class A.

We are very anxious to hear from the other winners of this district in Classes B, C, and D, both bands and orchestras.

Roosevelt High School Band
Modesto, California

IN three years James L. Hogin, director of the Roosevelt High School Band of Modesto, California, has developed a remarkable band from the pupils of fifth to eighth grade. This band entered its first contest at San Francisco in May, 1929, competing with junior high school bands. The next year they took third place in Class C at the state contest held in Sacramento. This year they are better than ever and are expected to make a dramatic showing at the spring contest.

West Virginia State Band Contest Winners

LAST May West Virginia held her state band contest at Charleston. The home city took second class in Class A and Montgomery took first place in Class B. Other winners of this contest have not as yet, we regret to say, sent in their pictures for publication. Charles H. Holt, director of the Blue and Gray Band, Weston, West Virginia, promises a picture of his organization for an early publication.

Belvidere High School Band
Belvidere, Illinois

TWENTY-SIX boys organized the first Belvidere High School Band in 1925. By the spring of 1927 the outfit had fifty-nine pieces—a fairly good instrumentation.

They took first place in both district and state contests in Class B.

Since that time the B. H. S. Band has won the state contest every time they have entered. They have appeared at the last two national contests, winning first place in Class B at Denver and third place at Flint. Clarence F. Gates, director since the band started, has the unqualified co-operation of his boys. There are now seventy-four in the band.

**Murphysboro High School Band
and Orchestra**

Murphysboro, Illinois

HERE is a town that is exceedingly proud of its high school music organization. Andrew Mikita, director, has done splendid work with both band and orchestra. The band won first place in the Southern Illinois District Band Contest last spring. This is an organization that will bear watching for future accomplishments.

**East Lansing High School
Orchestra**

East Lansing, Michigan

FOR five years Miss Frances Ayres, as its director has watched the growth and development of the East Lansing High School Orchestra. It must have been a source of great pleasure and enjoyment to Miss Ayres to watch this group rise from an original number of ten to the present fifty piece well instrumented orchestra.

The organization has won several first place prizes in district contests and two thirds, one second, and one first in the state contest. They are a Class B orchestra.

Joliet Township High School
Band
Joliet, Illinois

SO much has been said, written, spoken, and sung of this organization that there seems absolutely nothing left to introduce under the guise of news. It is one of our oldest high school bands, this being its eighteenth year. They appeared with the first contest movement at the Music Supervisors' Conference in 1924. Carrying away state honors in '24, '25, and '26, they became ineligible to further state competition. Taking first place in the national in '26, '27, and '28, they are the first to win the trophy for keeps. They were ineligible for the Denver Contest, but competed at Flint, taking second place. "The members of our band," writes Mr. McAllister, "have always taken much interest and an active part in the solo contests, and the band has always qualified as an efficient marching organization, winning the marching contest every year they won the state or national."

Prize Winner

Will they "Put," after
1931 Contest



Above, Amarillo Senior High Orchestra won 1st in Class A, Texas Panhandle Music Contest last year.



Carl Schwedhelm, sousaphone, Berkeley, Calif. A gold medal in '29; 1st prize in 1930.

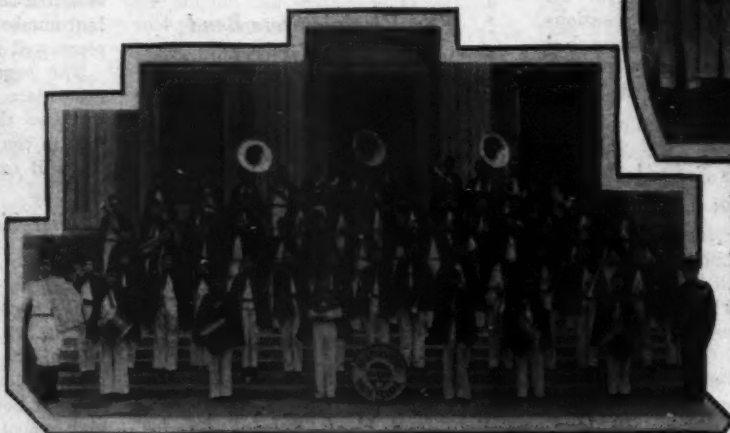


Above, the East Lansing, Michigan, High School Orchestra were State Champions in 1929 and walked away with second place at Flint last year.

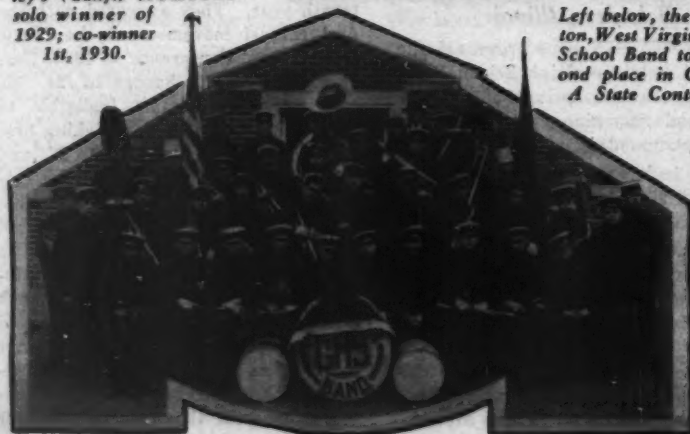
Right, the Saranac Lake, New York, High School Band are the Class B winners of the 1930 State Contest. William J. Watkins is the director.



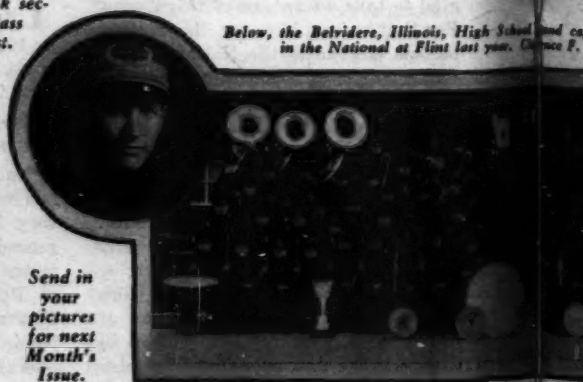
Donald Toombs, Berkeley's (Calif.) trombone solo winner of 1929; co-winner 1st, 1930.



Left, the Murphysboro, Ill., Township High, First place, Southern Illinois District Band Contest in 1930.



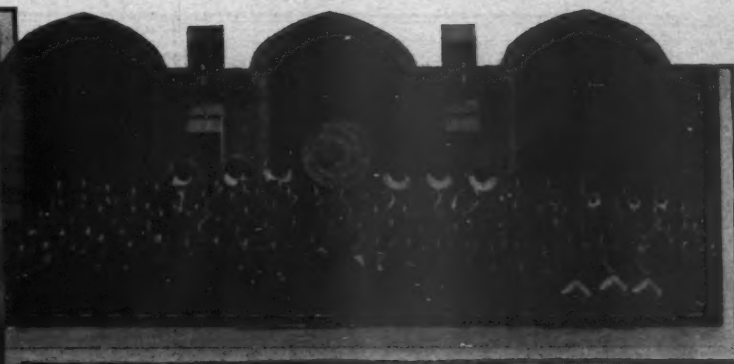
Left below, the Charleston, West Virginia, High School Band took second place in Class A State Contest.



Below, the Belvidere, Illinois, High School Band won in the National at Flint last year. Clarence P.

Send in
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Month's
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Here (left) is our old friend A. R. McAllister, President of the N. S. B. & O. A. and director of the famous Joliet, Illinois, High School Band. They won first in the National Contest in 1926, '27, and '28, and kept the trophy. At Flint in 1930 they won second.



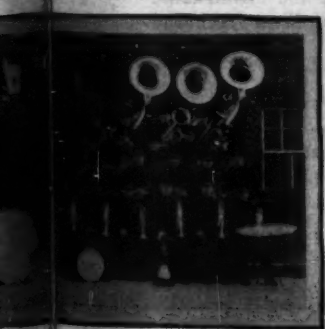
The Amarillo, Texas, Senior High School Band won first place in Class A in the 1930 Panhandle Music Contest. The director is Oscar Wise.

Below, the Roosevelt Band of Modesto, California, won third prize in Class C in the State Contest in 1930. James L. Hogin is the director. One of Modesto's many bands.



Frances Mahaffey of West Tech Girls' Band, Cleveland, Ohio, was the winner of second prize at the National Xylophone Contest at Flint, Michigan, in 1930.

School band captured third place in Class B year. Clarence F. Gates is their director.



The Montgomery, West Virginia, High School Band won first place in Class B in the State Contest last May.



One of the most important musical units of the West Technical High School is the (all) Girls' Band. Of all the bands in that great city, this is one of which Cleveland is most proud—to say nothing of the director Mr. McCormick.

Welcome Girls

(Continued from page 11)

ganization are planning on some kind of a musical career.

From the membership of the two bands a contest band is selected. In five years the representation of girls in this band has grown from five to forty-five, making the band evenly divided between boys and girls.

Of course, the natural tendency is for the girls to select the smaller instruments. However, the percussion section of the 1930 championship band was made up of girls, including Frances Mahaffey, who won second place in the national xylophone contest. First bassoon, first baritone and first trombone were also played by girls.

I have found in dealing with girls in band organizations that they are, first of all, "good sports," accepting criticism without rancor and taking what they have "coming to them" without ill feeling. They are enthusiastic, intelligent and persevering, and accept drilling as a part of the necessary means to achievement. Many of them have remarkable musical genius

and are sought out by directors of high class local musical organizations.

"It is my personal conviction that every school music student would be benefitted by reading the **SCHOOL MUSICIAN** regularly. I believe it should be a required feature of every instrumental music class."

J. E. M.

See Page 46

If there is any requirement of a band musician that the girl fails to meet (and sometimes I feel this is more imagined than real) it is physical strength. But her other qualities, along with the distinct novelty, will place her out in front of any boy who

is unwilling to put forth his best efforts.

One important phase of band work in which boys have displayed superiority is sight reading. This is no doubt due to the fact that, as a general rule, boys do more outside playing.

All in all my experience in this new overture has been interesting and pleasant. The assurance of the entire membership that their taste for good music has been greatly developed, that the opportunity for self-expression has been invaluable and that their band experiences will make their lives broader, fuller and happier constitutes sufficient reason for the maintenance of a girls' band in West Technical High.

The Webster Groves, Missouri, High School Orchestra is now practicing for the school operetta under the direction of Clarence J. Best.

The services of Professor Joseph DeLuca, director of bands at the University of Arizona, to act as judge at the Panhandle Music Festival to be held in Texas have been secured.

« Studenten-Stimmen »

Here's a "Snappy Come Back" for "Rose Petals"! What Ho!

If this little comment should happen to break into print, I surely hope our friend "Rose Petals" in Hammond happens to see it. In case she (or he) does not remember it, it has been Hammond who has been eating Modesto's dust, and might I add that she will continue to do so.

Speaking of Modesto winning her way to the contest finals almost makes me laugh. I wonder if Hammond can say that she has never been defeated in a state contest and never lower than third in the national competition? Concerning medals, I won't say just how many medals we have won as it might shock our friends in the east. I might also mention that they are *all* music medals.—A. B. C., Modesto, California.

P. S. When better bands are produced, Modesto will produce them.

I think you have a wonderful little magazine. Maxine F. Johnson, Marshfield, Oregon.

Tish! Tish! Mariann

Why don't you put a little more jazz in your magazine. It would help some. What you need is pep. Of course, we don't want all jazz, but we can't live only on classical music. Mariann P.

Sez You

What's the matter with all the rest of the Modesto gang? Are you going to let D. C. stick it out by himself? Well, I'm not. I'm right in back of him. And I want to say right here that it's going to take a whole lot to beat our band if you think you can beat it. Come on, the rest of you, tell some of these Eastern wonders where they get off at.—N. R., Modesto, California.

We are mighty proud of the magazine. Just what is needed in the field.—Walter N. Nelson, Waterville, Kans.

The School Musician is a helpful magazine. I think that you are strik-

ing out into a field of service which is bound to be of great help to the players and directors. I am looking to this magazine to grow in usefulness and popularity.—John E. Howard, Grand Forks, North Dakota.

Say, F. K., Are You Kidding?

Three cheers for the joke page! And it seems that all the jokes are original, too. If there is anything that I hate, it is reading the same old jokes over and over in every magazine or newspaper I happen to pick up. But I'm glad that none of the jokes on the "It is to Laugh" page are so old that they have whiskers on them.—F. K. Montebello, California.

You're Right, Bill

It's a good thing that the magazine stays away from jazz. Because if it didn't, well, you'd be short one big subscriber. I guess that is the main reason why I stick to this one music magazine—the greatest, little school music magazine ever.—Billy H.

"Pipe Down D. C." There!

I wish someone would tell D. C., of Modesto, California, to pipe down. From what he says we get the impression that the Modesto Band is towering away above us with a halo around its head. But wait until they meet us. They'll need two or three ladders to climb up as high as we are.—Harry M.

It is impossible to get along without The School Musician's helpful articles and inspiration.—Herbert O. Pepper, West Middletown, Ohio.

Of all the sweet words
'Ere poemed or prosed
The sweetest are these
"Please find enclosed."

Enclosed you will find fifty dollars for subscriptions for THE SCHOOL MUSICIAN.—Frank Mancini, Director of Modesto, California, High School Band.

Texas, We Like You

I have been very busy the last few months but must take the time to write you regarding THE SCHOOL MUSICIAN. I think every instrumental player in the high schools in the state of Texas should subscribe to THE SCHOOL MUSICIAN.

In Dallas, Fort Worth, Beaumont, Houston, Edinburgh, and Waco there are fine musical organizations that should be taking part in the instrumental affairs in Texas. Every player in these cities should be a member of the Association and readers of our official magazine.

I want to cooperate with this fine movement and surely feel it is a great help in many schools with really a lot to gain.

Yours respectfully,
Otto Zoeller,
San Antonio, Texas.

—which prompts us to wonder, gentle reader, if you have ever traveled over the one and only State of Texas? We wonder if you are acquainted with her great plans and her great farms where one man lives in the big house, and hundreds who work for him live scattered around over the ranch? We wonder if you have ever contemplated the truth of Irvin Cobb's statement to the effect that in Texas we have "More rivers and less water, more cows and less milk, more sunshine and less need of it, and one sees further and sees less than at any other point on the globe?"

It has been said that a Texas calf has to walk nine miles for his breakfast and that it is nothing unusual for a man to grow a full beard while plowing down a single row. In fact, they do say they have some farms so big that when the young courting couples go out to milk the cows, the children bring home the milk.

Not a Chance

So! There's a war raging between Modesto and the Eastern wonders. This band will have to stop that. I wish this note put in an early issue, because I'd like to tell Modesto and the others that they don't have to quarrel over first place. Our band is going to get it. We have never won first, but there's no time like the present to begin winning.—"The Dark Horse."

« « We See by the Papers » »

From Marshalltown, Iowa

IRVIN G. CANN, Representative

Latest official information is that the local solo contest for those to represent Marshalltown and the subdistrict contest which was to have been held on February 2 was postponed and finally held on March 2. The various solos contested were violin, piano, clarinet, trumpet, and vocals. A. E. Burton, judge. The admission was twenty-five cents to defray expense.

The operetta, planned by Mr. Richter and Miss Griefe has been definitely cancelled.

§

Wrong in the Head

This letter from Mr. P. F. McCormick of the West Technical High School, Cleveland, Ohio, arrived too late for our February issue, but here it is in March.

"Dear Editor:

I regret that a mistake was made in the inscription on our drum which appeared in the picture in January.

Will you kindly make the statement in February issue that West Tech should have the title, Greater Cleveland Champs, and that Mansfield holds the State title?

Thank you.

P. F. McCormick."

§

Plenty of Feed for Boys at

Camp Wainwright Next Summer

Boys who attend the Wainwright Band and Orchestra Camp next summer need have no fear about getting enough to eat. Last week an order was placed with the Huber Reliable Hatchery at Fostoria, Ohio, for 1500 baby chicks to be delivered March 1st. Sixty hogs, two hundred Flemish Giant rabbits and a small herd of beef cattle have also been purchased.

The Camp farm produces the largest portion of the entables which appear on the Camp table. Several acres of vegetables are planted early in order to be ready for the opening day, June 28.

We can easily see now why the average gain in weight last year was 1½ pounds per boy per week.

§

Excuse Us, Harrison Tech!

Did you notice on page thirty-one of the February issue of THE SCHOOL MUSICIAN that patriotic picture of the Harrison Technical High School Band

as it was seated on the auditorium platform for its annual concert?

Well, it was a very attractive picture, and we are sure every reader was glad to have seen it. Mr. Ginsburg, however, is chairman of the Harrison Band Fund Trustees and not director of the band. This honorable position is occupied by Captain John H. Barabash. Our error. This is not the first mistake we have ever made, and we hope it will not be the last. Perfection would be terribly tiresome.

Lincoln Likes Him



A foremost example of the best things coming in the smallest quantities is Clyde Wedgwood, diminutive French horn player in Lincoln, Nebraska. He is first horn player in Lincoln's high school orchestra and fourth in the Lincoln Symphony. He is 18 years old.

When Clyde was eight years old, he sat daily atop a piano stool plus an unabridged dictionary or six fair sized tomes running scales and playing pieces. In two years, he gave up this start in favor of playing some instrument with less ponderous proportions. That instrument was the alto.

Playing alto, Clyde became a member of the town band in Wilbur where he was living, the Fairbury town band, and later when his family moved to Lincoln, he played in the Whittier junior high school band and orchestra in 1927.

Before he entered Lincoln high school, he was persuaded by Charles B. Righter, director of music, to try French horn, it being explained that there was no use for an alto in high school. It wasn't long before Clyde's playing was in great demand.

He is a member of the Lincoln Symphony, the University of Nebraska Fine Arts band and orchestra, Lincoln municipal band, University theater orchestra, the high school brass and woodwind ensembles and the orchestra and band.

In addition to this, Clyde has found time to study all of the courses in harmony, history of music and appreciation that are offered in Lincoln high. He is also a past president of the Orpheons, the school music club.

Clyde is looking forward for meeting stiff competition in the national solo contest this spring and if good fortune is with him, for spending eight short weeks at Interlochen.

§

When Is It a Blessing to be Deaf

The instrumental group of the Leavenworth, Kansas, High School presented a concert at the Junior High School. As this group totals near 200, the program was divided into three parts; first, the orchestra played; second, the band; and the third part was a comedy sketch showing the trials and tribulations of a deaf director trying to conduct the first band rehearsal in a rural district school.

§

Backed

Philip Wolff, director of the Highland Park, Michigan, Band presented his annual concert in the school auditorium. Tickets were sold for twenty-five cents by band members and seniors. As the band has backed the various organizations of the high school, Mr. Wolff thought it only fair that the study body back the concert. And they did.

§

Hammond Tunes Up

The Eighth Annual Band Concert was held recently by the Hammond High School Bands, under the direction of Adam P. Lesinsky and assistant directors W. B. Diercks and Truman Weimer. The girls' band performed first and then the boys' band. Among the soloists were Reinhardt Elster, marimbaphone; and Frank Drexler and Joseph Barnhardt, cornet duet.

Take a *new* Instrument to the Contests . . .

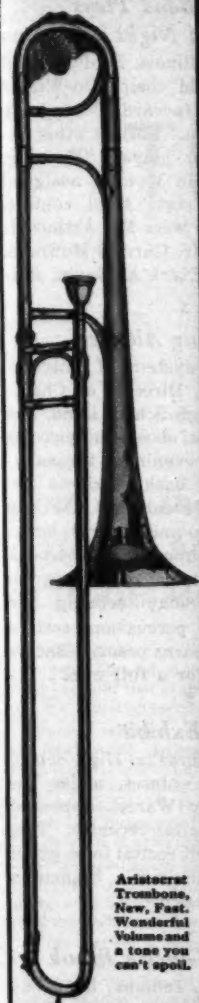
What could a great aviator do with a plane that wouldn't fly? What can *you do*—at the contest—with an instrument so *faulty* that it *discounts* your personal *ability to play*? You can't blow prize-winning music out of a rattle box.

You may be the best school musician in your entire state, but if your instrument is hard to blow, stiff in action, out of tune, thin or faltering in tone, you will be a *discredit* to your band and a *sole failure*. You may not even know how bad your instrument is; you may never know *how well you can really play* until you try a new Buescher.

See your local Buescher Dealer before it is too late. Test yourself on an instrument you know is "perfect." See how *easy* it is to *blow*, to *finger* a Buescher. Note the clearer, brilliant tone. You can take any Buescher home on *six days' free trial*. *Easy terms*. Your dealer will help you, or you can send coupon for *handy pocket catalog*. No obligation. Just mention favorite instrument. Go to the contest *equipped to win*—with a new Buescher.



Send the coupon, or a postal, for a handy pocket catalog, illustrating all models of the instrument of your choice. These catalogs contain much valuable information. Send today. Name instrument.



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Don't fail to mention *The School Musician* when writing Advertisers.

Marshalltown (Ia.) Is**Marshalling Her Forces**

We hear that the boys and girls of the Marshalltown, Iowa, High School are starting strenuous practice on their instruments under the supervision of E. Keith Richter. There will be representatives in solo and group events of every instrument. Some of the representatives will be Irvin Conn, Mary Southwick, Lucille Botnen, and Charlotte Southwick in the violin contingent; Ventura Davis, Virginia Clark, Dorothy Young, Ardyth Edson, and Lenore Burch, for the piano; clarinets by Joe Doyen and Raymond Houseman; bass by Ira Kneeland; baritone by Claude Miller; trumpet by Clayton Cooper; French horn by Lloyd Lamoreux; viola by Leone Moller; trombone by James Manwaring and possible Ben Coale; and flute by Bernette Bohlen.

#

But Why, Oh Why, K. C. Don't You Enter the National Frey

At the Northeast High School, Kansas City, Missouri, they have two bands, a concert band and a military band. The concert band usually plays at the basketball games and the military band at various military functions. Mr. French, the director, let it be known that soon the concert band will play for an assembly, as it did last year, and the military band will play for the R. O. T. C. circus. He also said that although he had no idea of entering either of the bands in the national contest, they would learn three of the numbers and present them in assembly.

#

Two string trios at the Pawhuska, Oklahoma, High School have started practice under the direction of Claude R. McCray for the county contests held each spring.

#

Stand By, Please

"This is station WBBZ, Ponca City, Oklahoma. You have just heard a clarinet solo by Sally B. Kennedy of the Pawhuska Union Grade School. Next you will hear....." That is what we heard when we tuned in on the radio a few weeks ago besides some more instrumental solos, given by pupils of the Pawhuska, Oklahoma, schools.

#

Reed Artists Perform

A "sax quartette," composed of Donald Blackmore, Lloyd Elfrink, William Clarine, and Lowell Sexter, has been formed at the Faribault,

Minnesota, High School. On Thursday evenings and Monday mornings every member of the band has a chance to attend.

Also, the band has been playing at basketball games and have furnished good music.

#

Something to Frame

Beverly Bubb, a pupil at the Webster Groves, Missouri, High School, played a piano solo, "Impromptu in A Flat, Opus 90," at one of the theaters in Webster Groves. She has studied music for nearly five years and is an accomplished musician. For her successful rendition of the solo, Beverly was awarded a certificate of Honor Talent in commemoration of her debut at this theater.

#

Lincoln Gets Her Chance

Disqualified from the state contest this year? Nearly. That's what you get for having a good orchestra, winning first place for three consecutive years, as the Lincoln, Nebraska, High School Orchestra did. But then the State Music Contest Board explains that this ruling will not go into effect until after the 1931 contest. This will let the Lincoln Orchestra win first place once more. Or again, maybe they will lose, and then they can enter the next year's contest.

#

Peaceful Election

New officers of the Abraham Lincoln Orchestra of Council Bluffs, Iowa, were elected. Those to receive the offices are: John Wallace, president; Kenneth Orrell, vice-president; Russell Herwig and Lawrence Wholhiser, librarians. Let's look into the pasts of some of these.

John Wallace was also president last year. He was the winner of the clarinet solo contest in Iowa City and placed fourth at the national contest at Flint last year. The vice-president, Kenneth Orrell, has been playing the trumpet for the last four years in this band. The librarians', Russell and Lawrence, work was so good last year that they were re-elected.

#

Roll Your Own, Boys

Aha! A marble tournament. The first one in the history of De La Salle, Chicago. Joe Sarvello, clarinetist, has answered the challenge of Joe Kelly, and the tournament will take place in Kelly's back yard. Five games will be played and if there is a tie, a play-off will take place at the end of the tournament. Since both players are very temperamental and cannot stand much noise, there will be no spectators.

Harvard, Ill., Band Plays**All Day and Night in Vienna**

The Harvard, Illinois, Public School Concert Band held their Mid-Winter concert at the Harvard Community School Auditorium. Besides other selections the band played "Morning, Noon and Night in Vienna" assigned composition for state band contest. The guest soloists were Mr. Arthur H. Rackett, drum; Mr. Garrold Huffman, cornet; and Mr. Evert A. Gavin, saxophone.

#

No Loafing Allowed

Here's a new system of practice. Ira A. McKinney, Director of Champaign, Illinois, High School Band, has the clarinets, flutes, oboes, and piccolos work on Monday evenings; the saxophones, bassoons, bass clarinets rehearse Tuesday evenings; also the cornets, trumpets and fluegel horns practice Tuesday; the entire trombone section does its extra rehearsing on Wednesday; Thursday evening the basses and the percussion section work, the French horns practice Saturday. How's that for a full week?

#

First Exhibit

The Lincoln, Nebraska, High School double woodwind quintet, under the direction of Harry Warfel, appeared in a university recital recently. This was the first student recital to be given since the school of music became a part of the university.

#

Like Alma Gluck's Brook

The Huntington, Indiana, band has started their series of concerts. They appeared at the Lincoln school first, but these concerts will continue throughout the semester.

#

Cherie

To aid the cheering section for their basket-ball team the Huntington, Indiana, High School Band went to Peru recently. This trip was made possible by the cooperation of several of the band members' parents, who furnished their cars for the trip. And it was the last trip the band will make to games held outside the city.

#

H. S. O. Hears High Brows

Orchestra members of the North High School Orchestra of Des Moines, Iowa, had the opportunity to attend this season's second concert of the Des Moines Symphony Orchestra recently. This was through the courtesy of Mr. Carl Weeks. Being so enthused in concert music, the North High musicians were the first to take advantage of the opportunity.

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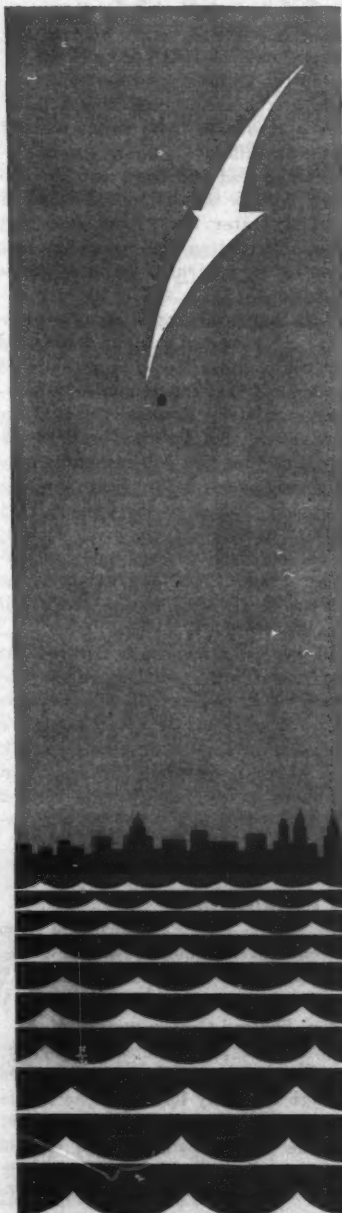
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* * *

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How to Play the Contest Numbers

(Continued from page 21)

off from the principle note. No extra frills ahead of the note. Make them clean cut with a light, but marked accent on the principle note.

In the last ten measures (bars) of the *Allo con fuoco* movement you will notice a *diminuendo* sing (meaning) A diminishing gradually in loudness. Dim, does not mean (*Ballentando*, gradually slower) (*Ritardando*, slackening speed) (*Ritenuito*, retarding the time). Why do so many directors slow down on *diminuendo*'s regardless of the composers and arrangers?

All the clarinets, alto saxophone and baritone have the last ten measures in unison. In retarding the last ten bars and shake, all the players do not get the turn into the pause note together. If these ten measures are played up in tempo it should work out very smooth, especially the turn into the pause.

Some directors cut all instruments out of the last four measures, but one solo clarinet. Now while the *ritardando* and one clarinet idea, etc., is all very nice musically, it is not the right interpretation of the "*Allo con fuoco*" movement in Suppe's "*Pique Dame*" Overture.

Do the judges judge from the score in front of them or by tradition? My personal interpretation of the *Allo con fuoco* movement in "*Suppe*" "*Pique Dame*" overture is; the machine like time and rhythm should never change, and the last ten measures should *diminuendo* to almost a fade out into the pause. It is a well known fact that many bands and directors slow up when they come to a double PP sign and speed up on a double ff sign. Why?

‡

Hunting Song

—Gustave Lazarus

Recommended Required Number State
(Class C) Orchestra Contests

Interpretation by FRANCIS FINDLAY
New England Conservatory of Music

The spirited opening theme should be lively but not too fast. A tempo of about 116 b. p. m. will be more spirited in effect than one too much in excess of this. The chords in the middle strings should not be too heavy as the harmony is a bit thickly scored. The horns should be plainly heard in spite of the unison with first violin and violoncello in the opening figure. The *sforzato* effects should be light and crisp rather than heavy or clumsy. The rhythm of the flute and clarinet parts of No. 1 will require some attention to insure the note with the grace

falling exactly at the second eighth in the beat and properly *staccato*. The measure before No. 2 must end cleanly.

The second theme entering at No. 2 should be at once a little slower. A definite break in the tempo line should be the effect here rather than a gradual slacking off either before or after the theme begins. A tempo of about 96 beats per minute should give a good musical effect to this theme as well as providing a mild contrast with the first tempo, which seems to be the composer's intention here. Following the dynamic indications literally and insisting on a real *pianissimo* for the repeat will give a result worth working for. Pains should be taken to have the figure in the trumpets, second violin and viola at the second and fourth measures played exactly in time and with its natural lilt. This figure occurs several times and will bear watching always. Follow the dynamic indications carefully after No. 3 and especially avoid anticipating the *crescendo* which leads to the return of the first theme at No. 4.

This return brings in no new problems. However, it is quite important that the original tempo be established at once and that the dynamics be carefully regulated. Especially should the *decrescendo* just before No. 6 be observed so that two full measures may be played *piano* before beginning the *crescendo* leading to the finish. Play the last measure of the piece without *decrescendo* and without holding over-time. A very slight *allargando* in the last two measures might be effective if it is not overdone.

In general, the atmosphere of the piece seems joyous with a tendency to be slightly boisterous. It will probably be more effective if treated with a touch rather light than heavy when it will have a certain freshness that might be easily lost if it is treated roughly or in a heavy-handed manner.

Francis Findlay.

‡

By Candlelight

—Raymond Coon

Recommended Required Number State
(Class D) Orchestra Contests

Interpretation by FRANCIS FINDLAY
New England Conservatory of Music

This little minuet has much grace and charm that can be easily realized through carefully following the marks in the score. The general tempo might well be in the neighborhood of 132 beats per minute, with the trio slightly slower. The *legato* and *staccato* effects are very important to an adequate performance, as are also the *sforzandi*.

At the beginning, the horns should give a real clinging *legato* and the strings a light clean *staccato*. The

slurred eighths in the violin I and violoncello should be played truly *legato* with the accent treated as a clinging pressure rather than a sudden explosive stress. Return at once to the *staccato*. Just before No. 2 there is a nice contrast between the *staccato* of the wood-wind following the *legato* beginning of this phrase and the *non staccato* of the strings. The swell of this phrase ending with a tasteful *ritardando* leads naturally to the entrance of the second theme at No. 2. This second theme works up to a real climax just after No. 3. To get the full value of this climax, keep the full five measures forte as marked. Then the *diminuendo* and *ritardando* lead easily to the return of the first theme, which slightly modified now works to a climax and ends the minuet proper.

The trio with its smoothly flowing two-voiced melody and drone bass in open fifths (the well known "*musette*") furnishes a delightful contrast to the tripping and slightly more robust minuet proper. It may well be sweet but not cloyingly so. The change of tempo, mentioned before, should not be too marked. A slight stress may be given to the dotted halves in the lower strings with characteristic effect but should not be overdone. Have the melodic lines as smoothly unbroken as possible. A certain clinging to the tones will be most desirable here. There should be a nice differentiation between the *poco rit.* and the *rit.* The last *ritardando* before the *dal segno* might well be quite pronounced but of course must be in proportion with what precedes and follows. The mordents should fall on the beat rather than before. They may be played as triplets of sixteenths or preferably as two thirty-seconds and a sixteenth.

On the *dal segno* the climax after No. 5 might well be a little bigger than it was the first time through. On the whole, make much of the light and shade especially the contrasts between *staccato* and *legato* and, give the two dynamic climaxes careful attention. In the latter connection it will be well to curb any tendency to anticipate the *crescendi* and *decrescendi*.

Francis Findlay.

‡

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The Latest Thing in Twirling

(Continued from page 20)

rubber ball, cut it in half and slip one half over the metal ball of the all-metal baton and put a rubber crutch tip on the other end. This baton was better than the first because I could get used to the heavier baton. But I found it made a lot of noise when dropped and could still do damage if the ball end hit the furniture very hard. My next thought was to take the metal ball off the shaft and weight a sponge rubber ball to keep the balancing point of the baton in the same place and still use the crutch tip on the other end, or a small sponge ball in place of the crutch tip.

These balls are aluminum bronzed and look very much like the shaft. I have found this to be very satisfactory. It will not cause any damage and does not make much noise if dropped, which allows one to practice even though living on the second floor.

I find it is good practice to do all the movements with the eyes closed, excepting those in which you throw the baton. In that way you get used to the feel of the baton and don't depend on watching it. There are several movements that can be done in this way.

Anyone can master twirling if he makes up his mind to do so. One should take every opportunity he can get to twirl in public. It is good practice as you get used to someone watching you. The first time I made an attempt to twirl in public, I dropped the baton. It sure makes one feel uncomfortable, but I didn't dare to stop then as that would have meant failure. I picked up the baton, started again and came out of it O. K., getting a big hand from the crowd.

Going back to the illumined baton again, I wasn't satisfied with a light on just one end, so I thought of having several lights on the ball end. This baton has a wooden shaft and a hollow ball. Three small batteries are mounted in brackets inside the ball and one light is also mounted inside the ball. There are six holes drilled in the ball with small white telephone switchboard lamp caps put in the holes and soldered on the inside. So when one light is turned on in the ball it shines through these six lamp caps and gives a good light which appears very neat. From the ball are three wires running through the shaft to a switch just above where you would hold the baton, and from there two wires running through the shaft to the light on the tip of the shaft. The switch controls both lights. The three batteries last for several hours.

National High School Chorus Acclaimed By Superintendent of Country's Schools

By KENNETH S. CLARK

Associate Secretary, Vocal Affairs Committee Music Supervisors National Conference

A STEADILY growing recognition by this country's educators of the importance of music in the curriculum was manifested in the enthusiastic response given by them to the third National High School Chorus at the recent Detroit convention of the Department of Superintendence, National Education Association. This mass choir of more than 500 boys and girls from some 157 high schools gave, with four days' rehearsals, a highly exacting program and with a very large degree of vocal interpretative excellence. The gratifying reaction of the nation's school superintendents to the thrilling performance was indicated by the demonstration at the close, in which the conductor, Dr. Hollis Dann, was called back to the platform again and again and the chorus members were summoned to their feet to acknowledge the tribute of the audience.

That demonstration, as well as the large number of special programs by Detroit school groups which opened these N. E. A. meetings, showed the extent of the recognition given to music in recent years by the Department of Superintendence—a contrast to its earlier meetings, in which virtually the only musical feature had been the informal assembly singing. This first

concert of the National Chorus for the superintendents had followed two appearances before them by the National Orchestra, the first of which, in 1927, had been signalized by the adoption of a resolution by that convention, recommending that music and the other arts "be given everywhere equal consideration and support with other basic subjects."

What had been accomplished in the Detroit concert was not merely the beautifully artistic performance but the memorizing of the entire program—twenty numbers, both words and music—by the choristers selected from such widely separated schools, with, in many cases, only one singer from a school. That memorizing and the technical grasp of the compositions by the young singers was due, first, to Dr. Dann's written instructions in advance, and, second, to the faithful work of the teachers who, respectively, had trained the individual singers. The former accomplishment was brought about through a series of weekly letters to "the directors of music preparing the third National High School Chorus." Those letters not only covered the interpretative details of the various numbers but gave suggestions on preparing the young people.

(Continued on page 44)

At Schoneiche, near Berlin, the boys of the Franciscan school have formed an orchestra which, by several performances in the Berlin State Theater and the Sing-Academy, have proved their ability. Members are boys between 6 and 14 years of age. Take special note of the instruments.



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Who's Who



Photographed at Interlochen Camp.

MY musical education began at the age of nine years. I began by studying piano for three years, which I disliked very much. My teacher persuaded my parents to start giving me cornet lessons, which I liked better.

I started playing in the grade school orchestra and then I played for two years in the Junior High School Band and Orchestra. I played in the band and orchestra during my high school career. I held solo chair in orchestra and band the last year. The high school band won the championship for three years in the state of Michigan. They entered the National Band Contest and won fourth place.

I won fifth place in the National Solo Contest and then

took first chair in the State Orchestra which was held in Ann Arbor, Michigan.

I received my scholarship to Interlochen from the Flint Community Music Association and my grandmother. I held first chair solo cornet in the camp band and won the Cornet Solo Contest.

At present I am playing in the Flint Symphony Orchestra under the direction of Mr. W. W. Norton. I also play in Groves Band which is composed of band alumni of the high schools in Flint.

I enjoyed myself very much at Camp Interlochen and think it is a wonderful place.

Garret Ebmeyer, Flint, Mich.

Conventions, Contests, Festivals and Conferences

Editor's Note—Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.

March

Eastern Music Supervisors Conference, Syracuse, New York. March 18-20.
Combined Eastern States Orchestra, managed by Harry E. Whittemore, conducted by Francis Findley; Dr. Howard Hanson, guest conductor.

Panhandle Music Festival, Amarillo, Texas. March 19-21.

Washington State Music Meet, Vancouver, Wash. March 20-21. To be preceded by preliminary meets at Aberdeen, Centralia and Longview March 14.

Southwestern Music Supervisors Conference, Colorado Springs, Colo. March 24-27. A Southwestern orchestra and chorus will meet with this conference. Russell Morgan will direct the orchestra, and the chorus director will be announced later.

California Music Supervisors Conference, Los Angeles, Calif. March 30-April 2.

Nebraska State Teachers' Association, Lincoln, Nebr. March, 1931. Lucille Robbins, Lincoln, president.

Chicago city solo contest, decided by Chicago School Band Association, to be held on March 28, probably at De LaSalle Institute. City band contest will take place April 11.

April

Tennessee State Music Teachers' Association, Nashville, Tennessee, March 31-April 4. An All-State Teachers' Chorus will sing at an evening session of the State Teachers' Association, of which the T. S. M. T. A. is the music section. The big Tennessee Chorus will be conducted by Milton Cook, Nashville Supervisor of Music.

Northwest Music Supervisors Conference, Spokane, Wash. April 6-10. An All-Northwestern orchestra under the direction of Roy E. Freeburg of the University of Montana, is being planned to meet in connection with this conference.

North Central Music Supervisors Conference, Des Moines, Iowa. April 13-17. A sectional orchestra under the direction of Joseph E. Maddy and a chorus under Jacob Evanson of Flint, will appear at this convention.

District Band and Orchestra Contest, Cicero, Illinois, April 17 and 18. Morton High School.

Illinois State Band and Orchestra Contest, Urbana, Ill., April 23-25. University of Illinois.

Montana State Band and Orchestra Contest, Billings, Mont. April 23-25. J. A. Woodward, Chairman.

West Virginia State High School Orchestra-Chorus-Band Contest, Charleston, West Virginia. April 25.

Missouri State Band and Orchestra Contest, Columbia, Mo., April 30 to May 1 and 2. University of Missouri.

All-Chicago High School Orchestra Recital, Chicago, Ill.

May

State Band and Orchestra Contest at the Michigan State College at East Lansing. May 8 and 9.

National High School Orchestra Contest, Cleveland, Ohio. May 14, 15 and 16.

Chicago Public School Band Contest, Chicago, Ill. April 16. Orchestra, May 14.

Iowa State Teachers' Association, Marshalltown, Iowa. May 19, 20, 21. Tolbert Pierce, president.

National High School Band Contest, Tulsa, Okla., May 21, 22, 23.

Oklahoma State Band and Orchestra Contest, Stillwater, Okla., May 6-9. Oklahoma A. & M. College.

Iowa State Band and Orchestra Contest, Iowa City, Iowa, May 7-9. University of Iowa.

June

National Education Association, Los Angeles, Calif. June 28-July 4.

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Solo and Ensemble Events

(Continued from page 17)

Ensemble Contests

The success of the limited ensemble contests in the 1930 National Contest has led to the decision to increase the number of classes in 1931 as follows:

Woodwind Ensembles:

Flute Quartette

Clarinet Quartette (two B \flat Clarinets, one alto and one bass clarinet)

Woodwind Quintette (flute, oboe, bassoon, clarinet, French Horn)

Woodwind Sextette

Brass Ensembles:

Horn Quartette

Trombone Quartette

Brass Quartette

Brass Sextette

Saxophone Ensembles:

Saxophone Quartette

Saxophone Sextette

(Note—In case a trio is entered in any of the above classes, it will be necessary for it to compete in the

quartette class. In case a quintette is entered other than the woodwind, it will compete with the sextette.)

The following string ensemble contest will be held in connection with the National Orchestra Contest at Cleveland:

Trios:

Violin

Cello

Piano—(or Harp)

Quartettes:

1st Violin

2nd Violin

Viola

Cello

Quintette:

1st Violin

2nd Violin

Viola

Cello

String Bass

Members of winning ensembles may have the privilege of purchasing at

cost individual medals indicative of the ranking won by their ensemble. These purchases may be made through the secretary of the National School Band and Orchestra Association.

Procedure in entering this contest is the same as for the solo contest. (See above).

Points On Which Ensembles Will Be Judged

Ensembles will be judged on the same four points as for solos, defined in the same manner, with the addition of intonation, which refers to the playing of the several instruments in tune with each other, a maximum of 20 points being allowed for each of the five captions.

Solo and ensemble events in Cleveland will be in direct charge of Mr. J. Leon Ruddick, Supervisor of Orchestras for the city of Cleveland, who may be reached by writing in care of the Board of Education. He will be glad to furnish details concerning this contest and a list of the solos and ensembles for the instruments mentioned.

It will be noted that there are no duplicates of the instruments contained in the solo contest to be played in connection with the National Band Contest at Tulsa. Orchestra soloists on these instruments who have won their state contest are thereby required to go to Tulsa to the National Solo contest in order to compete.

Positive Proof that the Xylophone is the

EASIEST of all Instruments TO PLAY

No Finger or Lip Exercises \wedge Start to Play At Once

You need not take our word for it. Read these letters (representative of hundreds in our files) and then judge for yourself whether the Xylophone isn't the shortest road to musical happiness.

"The very first day I was playing," says 12-year-old Max Lair, West Milton, Ohio. "Two weeks later I appeared in public." "I have played many programs since becoming the proud owner of a Xylophone."

writes Anna Mary Heap, St. Mary's, Ohio. "My best appearance was with the High School Band. As I am only a freshman, I have three more years of popularity while at school." "As soon as I



assembled my Xylophone I played 'Indian Love Call' so well I astounded myself."—Sidney Segal, New York City.

The Xylophone is not only the easiest instrument to master but the most spectacular. Playing solos, the xylophonist wins enthusiastic applause. As part of the orchestra, he adds brilliance and color obtainable in no other way. Good xylophonists are in constant demand at entertainments, broad-

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casting studios, etc. The Deagan Master Lite-Wate Xylophone is especially designed for the school musician. Five days' trial—free easy lessons and a year to pay. Write today for interesting details.

All four of the winners in the Xylophone division of the 1930 N. H. S. B. contest used Deagan instruments. Need we say more?



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Bring Your Own Ear Drums

In an assembly all the boys of the Dunbar, Washington, D. C., High School were addressed by Mr. Henry L. Grant. Mr. Grant, the new leader of the band, urged the boys to join the band even if they couldn't play any instrument. He feels that there is a future for some of them in the field of music.

Sore throats. That's what the De La Salle band boys of Chicago had after the Joliet game.

Quite a thrill was experienced by the Withrow High School Band members of Cincinnati when they played over the radio. Charles Mauthe played a xylophone solo, "Dynamic Overture," and the band played selections from "The Chocolate Soldier."

Seven from San Antonio

To raise money for the seven students who will attend the Southwestern Music Supervisors Conference at Colorado Springs, Colorado, March 24-28, concerts will be given in neighboring towns, according to Otto Zoeller, Brackenridge Music Supervisor of San Antonio, Texas.

The seven chosen to represent Brackenridge are Robert Graham, trombone; Alton Applewhite, violin; and Millard Parrish, French horn. Four other students will also attend.

Joe Maddy Again

As Claude R. McCray, band director at the Pawhuska, Oklahoma, High School, was asked to send one alto clarinet player, two B flat clarinetists, a French horn player, a flute and piccolo player, and one trombonist, to the annual State Teachers' Convention, which was held recently in Oklahoma City, he couldn't send all he wanted to.

One hundred and fifty students composed the band, and they competed for chair places in their respective divisions. Mr. Joseph E. Maddy, dean of music at the University of Michigan, was the director.

What! No German?

This past month a Trip Around the World—a musical and dramatic program—was presented by the glee clubs and dramatic department of the Papillion High School of Nebraska. This program included songs and readings of Indians, Negroes, Gypsies, Chinese and Japanese, Scotch, Irish, Italians, and Americans. The proceeds were used to defray the expenses of the glee clubs and dramatic contestants who entered the "M-I-N-K" contest in Peru, Nebraska.

May Be Inviting Trimming

As the Richland Center, Wisconsin, High School Band was afraid nobody would compete with them in their District Band Tournament, it sent out invitations to forty-eight schools inviting them to send their bands.

Mr. Grill, director of the Wausau, Wisconsin, High School Band, has decided that he wants his band to win first place at the Neenah Tournament. Now all he has to do is to carry his idea to the members.

The North High School of Des Moines, Iowa, is very proud of Bernard Mason who is making a place for himself in Oberlin College where he is enrolled in the Conservatory of Music.

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New Brooms Sweep Clean

According to Mr. Hauer, the Roosevelt Junior Band of Wyandotte, Michigan, is better and larger than it ever was, consisting of sixty-two members, and one-third of them being new musicians.

Hunt in Denver

Musicians of the North High School, Denver, Colorado, are to have a new instrumental supervisor who will take charge of the school orchestras and direct the all-city orchestra. He is Mr. Raymond H. Hunt, of Wichita, Kansas.



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See Picture on Page 2

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of a School District with a
student population of nearly
8,000 in the Junior and Senior High
Schools, I am in contact with a thou-
sand or more school musicians who
have convinced me that Instrumental
Music has the greatest educational
appeal ever offered to humanity. Eight
years ago there were only 72 students
actively engaged in Instrumental
work in the entire school district of
Erie, today we have over a thousand
in the High Schools alone.

Last year a member of our School
Board, questioned whether Instru-
mental Music would continue to thrive
now that the radio and the talkie were
taking the places of the professional
musician. I replied that we have never
advocated music as a vocation but
had stressed its avocational, educa-
tional and recreational advantages.
This attitude has had much to do with
the success of our department and this

year we have a greater number of
students enrolled in our various bands,
orchestras and classes than ever be-
fore.

The boy or girl contemplating a
business career today should have a
broad musical background, they should
have a knowledge of musical appre-
ciation and should be able to intelli-
gently criticize musical performances.
Why? Because Big Business is spend-
ing millions of dollars for music as an
advertising medium and "Buyers" are
in demand.

Instrumental music is still a voca-
tion but do not confuse the greater re-
ward in music with the financial gain,
be glad that you can understand and
love the finest of all the arts. If you
wish to make a profession of music be
prepared to work hard for many years
and when your head reaches an ab-
normal size remember that Kriesler
and a few other good performers are
still alive.

*Mr. Owens says, "Presto!" and there's a band. This latest outfit of
apparent veterans was organized only last September. It is the
Strong-Vincent High School Band.*



Amarillo Enters with the "Gods into Valhalla"

Down in Amarillo, Texas, plans are
now in progress for entrance of the
Amarillo High School Band into the
Panhandle Music Contest and Nation-
al Band Contest. This band is not
going to wait until the last minute to
practice the required numbers. They
have already started practice on
"Don Quixote," the required number
in the Panhandle Contest, and "Entry
of the Gods into Valhalla," required
number for the National Contest. As
the Panhandle contest will be the only
accredited contest in Texas this year,

any Texas band may enter; and, in
order to play at the national contest,
the band must win either first or sec-
ond place in the Panhandle Contest.
So let's tune up our instruments as
we know this will be a "tight" con-
test.

Change in Time, Gains 29

At the Abilene, Kansas, High School
it has been discovered that if the
practice time of the band class was
held at a later time in the day, more
students would be able to join. So
they changed the time, and now there
are 119 band members. Last year
there were only 90 members.

For You! The Saxophone

(Continued from page 16)

larger groups are correspondingly effective, depending entirely upon the size of the group, and the degree of proficiency of its members. The last named item covers so much ground that it is perhaps best to not consider it in relation to the size of the group, since any group large or small, is made, or spoiled by the ability, or lack of ability of its members, but the fact, as mentioned above, that it is more difficult to form a large group and get good performers only, makes this aspect of the question a matter of a little more import in the larger ensembles than in the small ones.

There is perhaps one thing in favor of the large groups, relative to the ability of the individual players. The more there are in the group, the less important it may be for each individual player to be a strictly first class performer of his instrument.

Group Music Is Scarce

MY advice to young saxophone players is that they form some sort of group composed entirely of saxophones, aside from their activities in the school band and orchestra. It is well worth the trouble, in the pleasure that can be gotten out of the experience. If you live in a community big enough to have four or more players on this instrument, the greatest obstacle you will have to overcome is getting printed arrangements for your ensemble. Quartette music is rather plentiful, but good arrangements for other groups will be more difficult to find, though there is some available for most any kind of combination you choose to form. One thing is certain. If many of you form sextettes, octettes and saxophone bands, write to the various publishers and ask for arrangements for these groups, it will be only a matter of time until the material will be readily available. You know publishers are not in the business for the fun of it, and if they see a chance to make a little profit out of special arrangements for saxophone groups, rest assured they will see to it that such material is offered the public.

In this discussion, I have stressed the saxophone group almost to the exclusion of its possibilities in the band and dance orchestra. However, I have touched on both subjects, and feel that this is sufficient, since I am positive that all my readers have a good idea of just what place the saxophone as a family, has in the band, and surely

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there is no one who does not realize that saxophones are the backbone of the dance orchestra.

Yes, the saxophone is today an all important instrument, no matter which angle you consider it from. The first great, shall I say "foolish" craze for the instrument is over, but there is left a good healthy demand for both saxophones and saxophone players, and I am positive that this demand for both will perhaps slowly, but nevertheless surely increase. The sax is here to stay. There are too many who like saxophone music, aside from those who play it to make it look probable that the future will see it fall into disuse.

In passing let me say that I think that person who is inclined to belittle the present day jazz artist, is all wrong. It is but natural that the dance band should attract many who are painfully lacking in ability, but on the other hand the excellent scale paid to some of our big time dance bands is such that genuinely fine artists are attracted, and are guiding their well trained efforts towards making this form of musical organization a thing of artistry. It must not be expected that this transition will take place over night, and it may be never that it will assume the thoroughly artistic aspect that the professional musician would himself enjoy, but it must be borne in mind that the public does not understand music that is too deep and "long haired" and is not inclined to pay so generously for it as they will for something they understand, and can enjoy with less mental effort.

I look at the dance band much as I do violin players. Just think how many more "punk" violin players one hears than really good performers. Yet this does not prove to me that the violin is a terrible sounding, inartistic instrument, nor yet does the rasping, wailing, grunting sounds that one sometimes hears in the fourth rate jazz band represent the true status of the saxophone or the dance band. You really should give this special consideration since it comes from a musician who is not a dance band man. I have never played anything but concert music in the fifteen or more years of my professional experience as a musician. There is a place for all classes of music, and one finds players in each class who are far from being an ornament in that class. These are the exception rather than the rule, and if you do not like one class of music, try listening to some other type of performance, not forgetting to give the saxophone a good bit of your at-

(Continued on page 43)

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A Dozen Songs for Saxophones By CLAY SMITH

These melodious numbers will delight the average audience. Each Saxophone book has in it a second part for a saxophone of the same pitch. Duets for any two members of the saxophone family, as well as solos, are provided by this collection. Be sure to state book or books desired.

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Let's Have a Marble Contest

What's happening to our directors and band members? Up in Mora, Minnesota, they're playing marbles. As soon as Mr. C. E. Elzea, director, loses all of his marbles, he breaks up the game and makes the boys practice.

The Amarillo High School Band of Texas is playing for the basket-ball games.

A la "Show Boat"

The cat is out of the bag! All of this secrecy the North High School, Denver, Colorado, musicians have been showing is about a big minstrel show they are planning. The features of this show will include real Negro singing and dancing. They're telling us to save our pennies because it won't be long now.

A free band concert was presented by the Richland Center High School Band of Wisconsin. Mr. Michelsen directed.

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ANDREW MIKITA, Murphysboro, Ill.

(Continued from page 42)

tention. It may be that you have heard it abused, not played upon.

Finis

I spoke of the opportunities offered our saxophone sextette to appear publicly, on a profitable basis. Perhaps some of my young readers would like to know where we find this sort of outlet for our activities, with a view of forming a saxophone group, and making it profitable.

Most of our work has been done at banquets, where mostly concert music was desired, with perhaps a few more popular numbers for encores. The luncheon clubs were loyal supporters, as well as various lodges, which upon occasion want similar music for their functions. The main idea seems to be to get an engagement or two, and if your work is satisfactory, you will very likely receive offers for services, and will not have to look very hard for an occasional engagement where a little extra money may be made. Of course one must not expect to be busy every night in the week, but provided the ensemble is able to deliver entertainment of real music merit, I am positive it will be found easily possible to make the forming of the group far from unprofitable, aside from the pleasant experience, and the knowledge gained by playing in smaller groups. It might well be explained by saying it is a form of self-supporting self-entertainment.

One Out of Three

As the result of a room-to-room survey taken during examination week by the Music Department, it was discovered that one person out of three in the Holbrook, Arizona, schools plays some instrument. In the high school an even better percentage prevails where more than half of the students display musical talent.

From 12 to 82

You know this Joliet, Illinois, High School Band of eighty-two accomplished musicians. Well, they started from an organization consisting of twelve members. Now look at them. They're a modern symphonic orchestra complete in every detail.

Proportions Unlimited

Mr. L. Bruce Jones, Director of the Little Rock Senior High School, says: "My first band now has a membership of 52, and the second an unlimited membership with a present enrollment of 72."

The more things are interpreted as spiritual, the more they are found to be real.—Viscount Haldane.

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Second Clarinet	Clef
Third Clarinet	Second Trombone, Tre-
E♭ Clarinet	ble Clef
Piccolo	1st & 2nd Trombones,
Flute in C	Treble
Oboe	Third Trombone, Bass
Bassoon	Clef
Sop. Saxophone	Baritone, Bass Clef
First Alto Saxophone	Baritone, Treble Clef
Second Alto Saxophone	Basses
Tenor Saxophone	Drums

CONTENTS

March, Success	March, Improvement
March, Headway	March, At Sight
March, Advance	Rag, Little Baccus
March, Service	Waltz, Annette
March, Welcome	Waltz, Maybell
March, Progress	Fox-Trot, Don A De
March, Laurel	Drum
March, Courage	Cuban Serenade, Havana
	Overture, Bright Star

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(Continued from page 34)

ple vocally for the concert and even hints as to diet, with "an apple a day" included. The difficulty of the teachers' task is evidenced by the fact that in a great number of cases but one singer represented a school and such a student had no opportunity, until the Detroit rehearsals, to go through his part with any of his comrades.

A systematic regime as to rehearsals and the daily routine made practicable the welding together of these individual vocal units from twenty-six different states. Arriving in Detroit on a Friday and presenting their concert on the following Tuesday evening, the young singers went through a series of three rehearsals a day, including a special rehearsal for Detroit school children and a pre-concert performance over a hook-up of fifty broadcasting stations. A hotel was set apart each for the boys and for the girls, who were in charge of chaperons and counselors and who followed strictly an "early to bed" schedule of physical preparation for the concert.

These rehearsals, under Dr. Dann, were not only highly educational to the young people but illuminating to the teachers who had accompanied their students and were admitted as visitors. The conductor, with a sensitive psychological approach to his young singers and a skillful appeal to their imaginations, lifted them up not only to a vocal command of the various songs but to a fine sense of their dramatic content.

Those qualities were impressively evident in the singing of a program which included such exacting numbers as the six-part Tudor composition, "Hosanna to the Son of David," the devout "Emitte Spiritum tuum" by Schuetky and a modernized suite of sea shanties, in the latter of which the chorus had the assistance of John Goss, the English baritone, two tympanists and the pianists, Frank H. Luker and Wayne Frary. American music was represented by ten numbers including "The Shepherd's Story" by Clarence Dickinson, "Morning" by Oley Speaks, several negro spirituals and three community songs in which the superintendents joined lustily, thus further proving the meeting to be a "singing convention."

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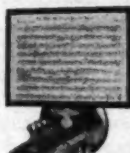
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"Lets GO"

(Continued from page 19)

in music, he is unable to do any of these things correctly singly, and the effort to do all of them correctly and at once makes these first steps in violin playing just that much harder.

It is obvious that it is easier to learn one thing at a time, than to combine these things into the complex performance sought. It is true and modern teaching of musical instruments has succeeded to a large extent in disentangling the inter-related items that comprise the process of learning to play a musical instrument. Young students are taught rhythm patterns and the patterns are connected to notation independent of anything else. They are taught approximate pitch by rote singing, and this sense of pitch thus acquired is connected to notation. But these preparations, where provided, do not solve the difficulties connected with learning to play the violin as a first musical experience, although they are bound to be of assistance.

It is logical for the violin student to start with the E string because it is much easier to control it with the bow. It is also logical from the theoretical standpoint to start the student in the key of C Major because it uses the notes as they appear on the staff without alteration. Yet the E-string notes in the key of C Major are not the easiest to finger, because of the F Natural which requires the first finger to be drawn back out of what is its natural position when the left hand holds the violin properly. Some systems of instruction avoid this by starting the student in G, D or A Major so the E-string notes will lie more naturally under the fingers. This helps to solve the fingering problem, but it does not fit in so well with what is most desirable for the mental technic the student is acquiring. The advantages of one of the keys using F \sharp , or F \sharp and G \sharp , are just about offset by this added confusion of the mental technic. Conversely the easier mental technic involved with C Major as a starting key is offset by the slightly awkward fingering necessitated. Neither system is perfect in its simplicity, nor can it be with the violin.

ANY instrument that is to be part of the program of music education in the schools should be practical to teach in large classes, so that all the students who wish to study it can do so. Yet it is almost impossible to handle large classes of beginners in music who are studying the violin, or starting to do so, and allow them equal opportunity of rapid progress

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with each other and with students of other instruments. Out of the multiplicity of offerings as to the pitch of a certain note from the members of such a class, the instructor is helpless when it comes to identifying and assisting all of those who are incorrect without an individual recitation from each student. This means either small classes and fewer students of the instrument than there should be, or it means that each student must correct in his individual practice periods his wrong intonation. And each time he plays a note out of tune he hears it that way and registers a wrong impression which he must overcome before he can learn the right one. Pitch is purely mental, and it must be learned through hearing. It is for this reason that rote singing is insufficient to develop exact intonation in the student with an inexact sense of pitch. He hears the true pitch during the rote singing, but during his individual singing or violin practice he hears the incorrect pitch and the wrong impression thus made partly destroys the correct one given in class. He may learn it in time but it will take him longer and be more difficult than is necessary. Ears that are less than normally keen should hear the correct pitch for each note they are learning *everytime* that note is produced. When they do their sense of intonation soon develops to where it is as exact as any one's.


MANY of these difficulties disappear with the mandolin. If the instrument is in tune all of its notes will be in tune. Consequently the student during his practice can develop a good and exact sense of pitch. Yet when he has done this with the mandolin the same left hand technic will give him the same notes on the violin, and he will know before he plays the note what its pitch should be. The right hand technic is so simple that it can be mastered sufficiently in a few moments so that one is produced. The easiest string with which to start is the G string, when the instrument is in playing position it is uppermost and most accessible to the pick; and its notes in the key of C Major lie exactly under the fingers. Because of the manner in which the instrument is held and because of the frets and position marks on the finger-board the instructor can tell at a glance if any or several of the students in a large class are playing the wrong note, it is not necessary for it to be heard—one finger out of place in the whole class is easily seen.

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